THE FITZWILLIAM MUSEUM SYNDICATE’S
ONE HUNDRED AND SEVENTY-FIRST
ANNUAL REPORT TO THE GENERAL BOARD

THE FITZWILLIAM MUSEUM AND HAMILTON KERR INSTITUTE

The
Fitzwilliam
Museum
CAMBRIDGE
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I. INTRODUCTION

This document lays out the Fitzwilliam Museum’s achievements during the year 2019-20 in the context of the University of Cambridge’s strategic priorities, and the Museum’s own.

As the University works to reinforce its reputation as a world leader, one of the Museum’s major achievements this year has been to review its mission and strategic framework to serve the University’s goal of contributing to society through the pursuit of education, learning and research at the highest international standards of excellence.

When the Fitzwilliam Museum was founded in 1816, with the bequest of the 7th Viscount Fitzwilliam’s collection of paintings, prints and manuscripts, he proclaimed that the museum he envisaged would be ‘for the purpose of promoting the Increase of Learning and other great objects of that Noble Foundation’ – the University of Cambridge. Widely considered the world’s outstanding university art collection, the Museum now has over 550,000 objects and runs a research institute for the Conservation of Paintings, the Hamilton Kerr Institute (HKI). Lucilla Burn’s recent history of the Fitzwilliam charts however two centuries of struggle to understand – and realise – the Viscount’s intention.

There have been two main schools of thought within the University. One is represented, in the 1850s, by William Whewell, Vice-Chancellor, Master of Trinity, and Chairman of the Fitz Syndicate, who called the Museum ‘a place of public engagement and display’. In 1875, on the other hand, theologian F.J.A. Hort, debating the appointment of the first Director, proclaimed: ‘... the object of the University should be to make the museum an integral part of its educational work and not merely a magnificent toy: with a view to this, the Director chosen must be a helpful man ready to work into the whole system of the University.’

Thus, in general, the Fitzwilliam has been regarded in Cambridge as either a public asset or a scholarly tool. The task now is to make what have often been seen as opposite ambitions into the same effort. Visitors to the city, indeed its own inhabitants, are greeted by the University with mostly closed doors. The University, let alone its work, can feel closed off and inaccessible, and that is particularly worrying in such an unequal region of Britain. The Fitzwilliam Museum, as it stands, appears physically to confirm the character of the University, with its grand façade, empty lawns, and lots and lots of things to see, whose importance is assumed rather than proclaimed.
This period has therefore been dominated by two main efforts. The first was to begin a process of transformational change, by producing a unified and unifying Mission for the Museum as a public-facing research institution within the University, and by starting to build an organisational structure and planning and delivery culture that effectively underpin that mission, both taking full account of our place within the wider University. And then, from March 2020, we were forced to respond to the global Covid-19 pandemic. Dealing with the closure of the Museum to our public and staff, the implications of the elimination of most of our trading income, ensuring the welfare of staff (those working from home and those furloughed), the need completely to re-plan our exhibition programme, and the care of building and collection, has been an enormous task. We undertook it by the immediate formation of Business Continuity Group, complemented towards the end of the first lockdown by our Reopening Task Force. Nonetheless, the Museum has tried to try to use this period to make progress on a number of Mission aims already identified as priorities, now revealed as more urgent than ever.

The first stage of Mission Review was to gather responses from all staff (including the HKI and the dedicated UCM team) that outlined not only their ambitions for the Fitzwilliam and their work within it, but also the impediments they perceived in realising them. The staff’s passion and commitment became quickly apparent – but also their sense of excessively siloed sections of the museum (with an especially large divide between the front- and back-of-house teams), individual projects promoted by its different parts without join-up across the institution (although often demanding last-minute involvement from colleagues), the lack of clear criteria for decision-making, and a parallel lack of inclusive internal communications. The Museum’s individual projects have often been outstanding but they were achieved without a framework and thus could peter out and even the most successful might lack sequels. Staff perceived ‘the Museum’ and ‘the University’ as largely separate organisations, rather than one sitting within the other. This history of stand-off resulted in significant underinvestment over many years, as the Museum’s petitions for additional funding were not accompanied by a clear sense of its role within the University as whole. The resulting small staff size – as compared to our sister institutions in the UK and US – has impeded the Museum’s ability to undertake strategic thinking about its purpose and structure while conducting business as usual.

It was essential that all Museum staff should be involved in our Mission Review process. Almost everyone responded to the initial questions asked of them. Just a few front-of-house staff remained inhibited about taking part in eleven discussion groups, each tackling a different question and sparked by short position papers by twenty-two members of staff drawn from all parts of the organisation, with a focus on early and mid-career staff. Notes from each meeting informed drafts of the document, developed with Syndicate, the Registrary, the Museum’s Arts Council England relationship manager, and leading members of the Cambridge and Cambridgeshire community with a standing interest in the Fitzwilliam.

Though many staff expressed considerable concern about the cultural and economic inequalities in the region and a strong desire to mitigate them, the initial survey within the Fitzwilliam did not surface lack of diversity and inclusion as a key issue, a gap that was perturbing. Fitzwilliam staff had tended to leave the effort to combat this lack, particularly in programming, to the dedicated UCM team. As a result, Arts Council England expressed concerns that the ambitions of its Creative Case for Diversity were not being met by the UCM as a whole, within which the Fitzwilliam is the lead museum. After a dedicated discussion of equality, diversity and inclusion within the Mission Review process, this lack of focus had already been identified internally as problematic. Some immediate decisions about programming were made, and a Diversity and Inclusion Task Force created. After the murder of George Floyd, the challenge became still more urgent, and in July 2020 Syndicate adopted an acquisitions policy that focuses on works by artists or representing cultures previously absent from or undervalued by the Museum.

After this six-month consultation with all Museum staff, University School and Department Heads, University of Cambridge Museum Directors, and a number of key external stakeholders, the Fitzwilliam Syndicate approved the Fitzwilliam Museum’s new Mission and strategic framework. The Fitzwilliam Museum aims principally:

- to produce and promote innovative, relevant, and interdisciplinary research of the highest quality around our outstanding collections
- to touch people’s lives by collaborating, powerfully, thoughtfully and enjoyably, with as wide and diverse a public as possible.
We will achieve our aims by:

- Providing a place, physical and virtual, that takes people out of their daily lives and gives space to think, wonder, find inspiration and question the world around them
- Promoting dialogues around works of art and material culture, and the many cultural, political and social issues they represent and embody
- Exploring and developing our collection collaboratively, placing objects in their historical and cultural contexts, and demonstrating why they matter today
- Building, preserving and documenting our outstanding collection for the future, ensuring it is fully accessible now and for centuries to come.

The Museum and our projects will always be inclusive, thoughtful, distinctive, welcoming, rigorous, challenging, unexpected, uplifting and entertaining. All our decision-making will be guided by these values.

The Museum’s strategic priorities and enabling objectives therefore now direct the content of this document and, going forward, will steer all our decisions and programming, towards achieving our eight ambitions and thus serving the University of Cambridge Programme of Action for the next three years:

- Developing our methods for ensuring access to culture for all
- Ensuring a multiplicity of voices and approaches in our research
- Embracing a global history of art and material culture
- Creating immersive and interactive exhibitions and displays
- Providing a distinctive, sector-leading digital museum experience
- Fully supporting the collective ambitions of the University of Cambridge Museums (UCM)
- Building, maintaining and improving the care of the collection
- Developing an extraordinary building that unites and realises these aims.

In order to serve its eight ambitions, the Museum has decided to modernise many of its processes and to strengthen its operational capacity and financial viability through four enabling goals.

- A work and management culture for the Fitzwilliam that fulfils our mission
- An organisational structure that sustains our priorities
- A happy, diverse, inclusive and open-minded working community
- Appropriate and sustainable resourcing and revenue.

As a Non-Schools Institution of the University, the Museum is usefully defined as providing a two-way bridge between the University, its many component parts, and the public. We thoughtfully combine educational excellence, research and cultural outreach not just to the local, regional and national community but also to the wider world. We aim to provide an intellectual laboratory for impactful and world-leading research. As it enters its third century, we are developing a substantial Masterplan to increase accessibility for researchers, teachers and other key audiences, and to expand our display and outreach possibilities into a modern and fully interactive space, which will beautifully complement our outstanding historic buildings.

2020 has been an unusual and disrupted year, since Covid-19 hit Europe in March. Although the Museum closed to the public during the first lockdown, from 17 March to 12 August 2020, many strands of work have been progressed and new strands focusing on teaching, research, and the public’s needs have been developed, thanks to the Museum’s dedicated and passionate workforce, strong leadership and governance support. Those new strands, including Collections Documentation, #FitzVirtual and #FitzMatters, Research Clusters, Cambridge Heritage Science Hub (CHeriSH), and our involvement for the first time in the Research Excellence Framework, are already essential to the Museum’s functioning, its research, impact and outreach, and its distinctive place within the University of Cambridge and the communities the University serves in Cambridge and far beyond.

Fundamental to this whole effort is the sense that our very great collection, should its research potential be realised by the whole University, could become a truly remarkable public asset. Thus considerable effort in this period was spent laying the foundations for an internal research team who will work effectively, collaboratively and on an equal footing with researchers from across the University. A discussion began in this period as to whether the disappointingly negative definition of the Fitzwilliam (and our NSI partners) as a Non Schools Institution might be changed to a Cross Schools Institution. The effort that we are making at this time will ensure, we hope, that we deserve this new nomenclature.
II. THE YEAR IN NUMBERS

During the year 2019–20, the Fitzwilliam Museum and HKI:

- Planned and presented a programme of exhibitions, events and special acquisitions.
- Organised 8 exhibitions and 8 displays.
- Opened to the public for 1,450 hours (with closure owing to Covid19 between 15 February and 4 August).
- Attracted 262,006 visits up to 15 March 2020 (inevitably down from 349,799 in 2018–19).
- Played a key role in supporting the UCM in attracting 952,405 visitors to the University Museums and Botanic Garden.
- Welcomed 8,218 school pupils, 6,722 participants in family and early years programmes, and 291 young people outside of school on organised school and group visits.
- Hosted 115 public events.
- Hosted 16 events for the Friends of Fitzwilliam, the Marlay Group and local business partners.
- Made significant acquisitions for the collection, through gifts, bequests, purchases and acceptances in lieu of inheritance tax.
- Raised £3.6m in earned income, charitable donations, external grants, sponsorship and membership schemes.
- Received £176k Museums and Galleries Exhibitions Tax Relief. The total claim across all University of Cambridge Museums and the University Library was £294k.
- Organised 114 loans for our exhibitions and lent 74 objects to 21 venues.

In 2019–20, Fitzwilliam Museum and HKI staff:

- Published 1 co-authored book, 28 articles, and 15 reviews, blogs and other publications.
- Delivered 43 research papers at conferences (with c. 8,650 attendees).
- Taught 65 postgraduate sessions to c. 962 students and 47 undergraduate sessions to c. 832 students.
- Gave 88 talks to special interest groups inside and outside the Museum (c. 2,806 attendees).
- Recorded 8 videos and 1 podcast.
- Contributed to 11 courses in other Higher Education Institutions (HEIs), all drawing from the collections.
- Hosted visits from 212 researchers to study the collections, the Museum building or areas of museum practice.
- Hosted 1 postgraduate trainee and 7 interns, 87 volunteers, 2 visiting students and 1 work placement.
- Welcomed 101 Library visitors and handled 184 Library enquiries, as well as accessioning 822 books and cataloguing 1,392 volumes.
- Added documentation entries into the Museum’s objects database Adlib: 13,821 records were created; 27,926 records were edited; and 10,030 object location updates were made.
- Proposed 82 project proposals via a newly developed project planning administration system.
- Developed 5 research clusters.
- Completed the Museum’s 2019 submission for the renewal of its Accredited status under the UK Museum Accreditation scheme administered by Arts Council England.
III. ACHIEVEMENTS

1. Developing our methods for ensuring access to culture for all

Using imaginative and inclusive approaches to public engagement and visitor experience, we will take full account of the needs and wishes of all our existing and potential audiences.

We will equip our visitors with knowledge and ideas that sustain and develop their conversations about the works in our care, and to incorporate their thinking in our projects.

Our projects must be designed from the outset to be mindful of the difference they make for all our audiences.

1.1 More than any previous year, 2019–20 has required us to show innovation and creativity as we developed our methods for ensuring access to culture for all in the context of compelling societal challenges.

Learning and public engagement

1.2 At the start of this period year, the Museum was designing and delivering programmes addressing issues that included: young people’s lack of access to cultural learning opportunities within the school curriculum; poor social mobility within our region; mental ill-health and loneliness, particularly among older people in our communities. In March, as the pandemic amplified these issues and more, we set about transforming our delivery methods to ensure the Museum continued to serve the needs of its varied communities and led the way for others seeking innovative solutions in the sector. Highlight achievements included:

- *Inspire*, the Fitzwilliam’s first exhibition of work by school children. Over the course of the project, 3,800 pupils from thirty-five schools created art in response to Jacopo Del Sellaio’s Cupid and Psyche, following an extensive teacher CPD programme (see Section 4.4).

- Building Connections, our project addressing loneliness in the community by coming together to connect with and through museum collections.

- Rapidly pivoting our projects and programmes to offer a variety of ways to connect, including digital resources and live online engagement, as well as alternative approaches including telephone and postal offers for those experiencing digital exclusion.
Case study

1.3 The innovative Creative Zone at the end of our Feast & Fast exhibition (see Section 4.1) exhibition invited visitors to ‘Relax, reflect and respond’, to interact with multi-sensory material, including the digital Museum in a Box (https://feast-and-fast.fitzmuseum.cam.ac.uk/museum-in-a-box/), and to give feedback, with key food-themed words being displayed weekly on the Word Wall. Alongside the academic research outcomes of our collaboration with the History faculty, we worked extensively with client groups who have existing relationships with our Learning team. Feast & Fast engagement and outreach work saw the team working closely with remote communities in Cambridgeshire, using exhibition material to deliver educational seminars in the Museum and in schools; with learning-disabled adults at Rowan; and with blind and partially sighted groups. We wrote a brief for filmmakers and selected Egg & Spoon to produce two films documenting our work with diverse communities including elders, school groups of various ages, and the Rowan Foundation. Highlights from the exhibition’s ambitious public programme included a ‘Food, Faith & Wellbeing’ Late and adult creative writing workshops.

Public cataloguing

1.4 The Museum has continued its collaboration (as lead East of England institution) with Sculpture UK, to photograph and provide basic information for c. 750 pieces of post-Classical sculpture for the Art UK national sculpture database, providing free online public access and engagement (https://artuk.org/discover/artworks/view_as/grid/search/region:englandeast-of-england--work_type:sculpture--locations:the-fitzwilliam-museum).

Loans

1.5 The Museum was on course to maintain its high level of lending art, consolidating its position on both the national and international stages, until the pandemic lockdowns advancing across Europe reached the UK in March 2020. The priority was therefore to safeguard the loans already in place, and the team worked immediately (and remotely) to extend loan agreements and insurance cover, pending the resumption of some return transports. Similarly, the loans in the Museum’s own exhibition had to be extended with the agreement of all lenders.

1.6 As the shutdown extended into the spring, work moved on to managing the rescheduling of future loans, upholding liaison with borrowers, and ensuring the Museum’s resources are not overwhelmed as loan traffic starts to flow again, particularly in autumn 2021 (as the already busy 2020 schedule was moved largely into the corresponding slots in 2021–22), and as we also began to receive more loan requests. Since we see lending primarily as a manifestation of our commitment to access to culture for all, we strove to accommodate schedule changes and recasting of loan projects as far as we could. Consequently, we still have one of the most comprehensive and busy outward loan programmes of any museum of our size, outstripping much larger institutions in some cases.

1.7 The Museum continued to prepare for the end of the Brexit transition period and the Registrar attended a series of preparation workshops in readiness. He and his team were highly visible nationally and internationally over this period, in developing safe working protocols in art transport and deliveries, technical working and, most significantly, virtual courier guidelines, attending European and North American webinars with the UKRG and Association of Registrars and Collections Specialists in the US, with Fitzwilliam staff drafting the European virtual courier guidelines for the UKRG. The team also worked extensively to build and rebuild the future exhibitions programme, ensuring the institution was positioned properly to emerge from lockdowns, to return the existing exhibition loans and prepare for the next programmed display, including receiving new loans. Large-scale long loans were packed and returned over the closed period, to the Valsecchi and Salisbury families among others. Acquisitions continued throughout the period, with Registrar’s staff arranging and receiving art transport regularly.
Customer Relationship Management

1.8 Tessitura, the new ticketing and Customer Relationship Management (CRM) provider at the Fitzwilliam, was fully implemented during this period. This CRM system supports the booking of spaces for groups, generates revenue from tickets for events and membership schemes, and increases engagement through the effective targeting of audiences.

Research Environment

2.2 The Fitzwilliam is also developing its first Research Communities. These will comprise clusters of researchers and projects that focus on a specific theme or topic, which will be defined in 2020–21. Through this approach, we will be able to communicate our distinctive, high-quality and impactful research in more engaging ways, particularly via the website

Funding

2.3 During this period, the Museum secured research funding from the British Academy, Cambridge Humanities Research Grants, Isaac Newton Trust, and the University’s allocation of Global Challenges Research Fund (GCRF). Higher Education Innovation Funding has continued to support the Museum’s crucially important Research Facilitator post.

2.4 The UCM/Fitzwilliam Legacies Steering Group was successful in its applications to the Isaac Newton Trust and Esmée Fairbairn Charitable Trust for funding for the posts of Research and Engagement Fellow and Communities Coordinator, to assist the Fitzwilliam’s Enslavement: Cambridge’s Atlantic Story exhibition and associated UCM ‘Legacies of Empire and Enslavement’ programming (see Section 6.5).

Research and Collections Programme

2.1 The Research and Collections Programme (RCP) is a three-year initiative that aims to increase research partnerships and funding by utilising the convening power and significance of Cambridge’s world-class historic and cultural collections. Development of the RCP began in Michaelmas Term 2019, with the launch of three Research Growth Networks in July 2020, focused on Ownership, Materiality and the Digital. The Director of the Fitzwilliam is Co-Chair and Sponsor of the RCP.

2. Ensuring a multiplicity of voices and approaches in our research

Supporting the University’s and the UK’s research agenda, we intend to work with a wide and diverse community of scholars and other experts in Cambridge and beyond, right across the humanities and sciences.

The Fitzwilliam will work hard to become a fulcrum for national and international interdisciplinary research partnerships.

Contract change and the Research Excellence Framework

2.5 The Museum completed its work, with the Department of History of Art and Kettle’s Yard, on its preparation for its first ever submission to the Research Excellence Framework. Working closely with the Research Operations Office (ROO) and University HR, seventeen staff were moved onto academic or research contracts. Nineteen research-active staff across the Museum (Curatorial, Conversation, Learning, Digital) prepared their submissions for the Research Excellence Framework exercise, REF 2021. Two Impact Case Studies were developed (focused on our Egyptian Coffins project and on the way the Fitzwilliam and HKI’s heritage science informed the Inspire project), and two other UoAs – Classics and

Feast & Fast Installation • Photograph by Mike Jones
History – have included case studies based on collaborations with the Museum. Thus the Museum also assisted colleagues in the Faculty of History (Unit 28) with its Impact Case Study, ‘Material Worlds: Curating Early Modern Object Cultures’, which focuses on three collaborative exhibitions (Treasured Possessions [2015], Madonnas & Miracles [2017] and Feast & Fast [2019–20]) that attest to an exceptional and ongoing collaboration between Museum staff and early modern historians at Cambridge University.

Centre for Visual Culture

2.6 Bringing together researchers from the Fitzwilliam, Kettle’s Yard and the History of Art Department, the Centre for Visual Culture aims to promote interdisciplinary research into aspects of visual culture, through seed-funding projects, hosting events and seminar series, and offering opportunities for external researchers to be hosted in Cambridge. A series of three new themes will be launched in 2021, around global art histories, immersive/digital approaches and the politics of representation.

Exhibition research

2.7 The adoption of a new research workshop format for ideating collaborative exhibitions has been valuable in expanding and substantiating the cross-disciplinary research interests of the Fitzwilliam Museum and its research partners across the University.

2.8 Collaborations with researchers in the School of Arts and Humanities, developing exhibitions on the Paris Olympics 1924 and on Props, are supported by Cambridge Humanities Research Grants. In May 2020, The Museum hosted a research symposium (via Zoom) for the Paris Olympics 1924 exhibition project, led by Professor Chris Young (SAH/MLL). This first symposium gathered thirty academics from the disciplines of Sports History, Art History and Classics, and sought to establish the key themes and iconography of the 1924 Olympics and its relevance today, nationally and internationally. We entitled the symposium ‘Body, Modernity and Nationhood’, and these themes are now helping to structure the project in its progress towards an exhibition to coincide with the 2024 Paris Olympics. In the autumn we held a research conference (also via Zoom) on ‘The Prop: Between Painting and Cinema’, led by Dr John David Rhodes (MLL). This ambitious project aims to show parallels between the role and representation of props in art and film.

2.9 We also held a research conference for our Blake/Europe exhibition project, led by Professor David Bindman (UCL, Emeritus) and Dr Esther Chadwick (Courtauld Institute). This international conference was a brilliant example of the expansive and interdisciplinary network of thinking that only an exhibition can enable. The focus on art works as representative of wider ideological and philosophical epistemologies took in mysticism, the Transatlantic slave trade, democracy and individualism.

2.10 Other close collaborations are ongoing with Professor Marcos Martínón-Torres (Archaeology) for the Gold of the Great Steppe exhibition and the ‘Being an Islander’ research and exhibition project, Professor Rosalind Polly Blakesley for a display in the Shiba Gallery on Russian prints, and others.

Case studies

2.11 Work has continued on the two principal research projects examining our Antiquities collections, ‘Egyptian Coffins’ and ‘Being an Islander’. In November 2019, the Egyptian Coffins research team returned to Egypt to deliver a high-level research outreach project, enabled by GCRF impact funding. A practical workshop on coffin construction for museum professionals was presented in Alexandria. Formal and informal feedback showed that the thirty-eight attendees had found this both revelatory and exhilarating. On 27–28 November, a pop-up museum outreach event on coffin construction and decoration was presented to more than 350 visitors at a furniture factory, a public library and a sports club in Damietta, a provincial town on the coast. Co-presentation of all events with colleagues from the Egyptian Museum Cairo took the team a step closer to its key aim of establishing an Egyptian peer-to-peer training network. We are working with colleagues in Egypt to adapt their training workshops for online delivery, including the creation of films that can be disseminated more widely as teaching resources. Members of the Egyptian Coffins research project also presented a related pop-up museum event in Cambridge.
2.12 Research activity within the Museum’s Learning team continued to grow, culminating in the creation of a new role, Senior Research Associate: Museum Learning, to take forward our ambitious work in this area and lead on a new Learning Research Cluster. Key learning research activity for 2019–20 included research centred on the ‘Inspire’ action research project, and ‘It’s Our Museum Too’, a project co-producing research with young children through a ‘playgroup in residence’ model. The ‘Inspire’ research project explored how a teacher-training programme and exhibition at an art museum might support the development of teacher knowledge, confidence and skills in art and design. As the project was planned and delivered, the team responded to feedback to explore different avenues of investigation. This provided exciting opportunities for interdisciplinary collaborations, including with conservators and students from the Hamilton Kerr Institute (HKI) and with the Museum’s Research Scientist as part of the ‘Ways of Seeing’ research project. ‘It’s Our Museum Too’ focused on a residency programme in early 2020 with a small group of children and practitioners from a local playgroup. The project provided us with the opportunity to develop, test and refine methodologies for the measurement of cultural value with very young children and those who care for them.

3. Embracing a global history of art and material culture

We will work in close collaboration with other Cambridge Collections, Schools and Departments, with creative experts of many kinds, with our visitors, present and future, and with the wider community of all backgrounds and ages to make sure that everyone can see themselves at the Fitzwilliam.

Together we will ensure that diaspora communities in Cambridge and elsewhere in Britain, as well as visitors from all over the world, can discover and explore their history, art and culture.

3.1 The Fitzwilliam is continuing its work to increase its global relevance and inclusion through its research, public programming, exhibitions and displays, as well as by seeking to bring in and strengthen the contributions of diverse voices by working in collaboration with external partners, relevant communities and colleagues from other University departments. In addition to the specific projects highlighted above, the Museum has continued to develop its links with universities, museums and individual curators and researchers across the world, including Kazakhstan, UAE, Cyprus, Egypt, Germany, Greece, Italy, Japan, China and the US.

3.2 The Museum has drawn up a programme of activity covering the coming two years, setting out how the Museum’s exhibitions, displays, research, partnerships and public programmes will respond to Arts Council England’s ‘Creative Case for Diversity’, by bringing a wider range of voices to bear on the collection.

3.3 We have worked hard to ensure that, during our period of closure, our virtual offer embraces a global history of art, in terms of both the collections and research we share and the practitioners with whom we collaborate.

3.4 Museum curators worked with Dr Deniz Türker (History of Art) to install a display of highlights from the newly acquired Ades Collection of Islamic ceramics and other material, to celebrate its permanent allocation to the Museum via the Government’s Cultural Gifts Scheme. In addition to receiving the allocation of the Ades collection of Islamic ceramics, the Museum made efforts
to acquire objects from around the world and by artists of colour, including Chinese objects, works by contemporary artists based in South Korea and Japan, etchings by Lynette Yiadom-Boakye, and a pair of vessels by Turner Bursary recipient Shawanda Corbett based on her experiences growing up in Mississippi.

Shawanda Corbett (b.1989), *Candy Lady* (pair), 2020, stoneware, thrown, painted and stained, with gold lustre, 64 x 22cm, 60 x 20cm © Shawanda Corbett

Global learning

3.5 Within the Learning programme, we have worked to ensure our activities and resources reflect and draw on the global history of art held within the Fitzwilliam collection, as well as working in partnership to draw out further global connections. For example, our Chinese New Year programming in partnership with Cambridge China Centre included tours of the East Asian collections as well as activities led by contemporary Chinese practitioners, while our ‘Arts on Prescription’ courses, in partnership with local charity Arts and Minds, have brought together Fitzwilliam Museum and Museum of Archaeology and Anthropology collections to explore shared themes. Online learning resources such as ‘Look, Think, Do’ activities for families have highlighted collections and artists from outside Europe.

Case studies

3.6 The Museum is planning a future display curated by artist Magdalene Odundo, featuring Odundo’s own work and global ceramics from the Museum of Archaeology and Anthropology.

3.7 The *Feast & Fast* public programme also considered food and faith. To enhance the sections on Jewish food and Islamic medical texts in the exhibition, the public programmes included lectures on Ottoman dining by Dr Helen Pfeifer (History) (https://feast-and-fast.fitzmuseum.cam.ac.uk/events/chicken) and an interfaith undergraduate student discussion panel on ‘Food, Faith and Fasting’ chaired by Dr Chris Kissane (LSE and BBC/AHRC New Generation Thinker) at the January 2020 Late (https://feast-and-fast.fitzmuseum.cam.ac.uk/events/late-food).

3.8 Staff from across the curatorial team gave presentations at workshops exploring legacies of colonialism and empire across the UCM collections, as part of preparations towards the UCM-wide ‘Legacies of Empire and Enslavement’ project.

3.9 The Getty-funded international and interdisciplinary project ‘Growing Networks’, exploring the global links between botanical specimens and botanical painting and illustration, due to take place in June 2020, was sadly postponed until autumn 2022 due to Covid-19. Getty funding is guaranteed, and reporting deadlines have been extended until April 2023.

4. Creating immersive and interactive exhibitions and displays

The Museum will aim to provide exhibitions and collection displays that are interactive and immersive to ensure the objects and research presented are engaging and involving.

Feast & Fast

4.1 *Feast & Fast*, which opened on 26 November 2019, was the major exhibition of this reporting period, and a key component of the ‘Sensual/Virtual’ first annual Museum theme. The exhibition was the major outcome of a three-year research project on the art of food, 1500–1800, and alongside the academic research outcomes of our collaboration with the History
faculty, we worked extensively with client groups who have existing relationships with our Learning team. The intended closing date of 26 April 2020 was affected by the Covid-19 lockdown, and the exhibition closed for a hiatus from 17 March until 4 August. In the period prior to lockdown, Feast & Fast achieved visitor figures of 60,552. The exhibition reopened from 4 to 31 August 2020, with all the restrictions required during the Covid-19 pandemic, and received a further 695 visitors.

Feast & Fast Installation • Photograph by Mike Jones

4.2 The exhibition was co-curated by the Keeper of Applied Arts and Dr Melissa Calaresu (History) with vital input from independent food historian Ivan Day. Feast & Fast included a catalogue, a website and an ambitious public programme, which involved staff from across the Museum. Installed in the Adeane, Twentieth-Century and Mellon galleries, and comprising over 300 exhibits, including ceramics made by community participants, its research-based narrative was structured around three visually stunning historic food recreations by Ivan Day, featuring artefacts from the Museum’s collections alongside historically accurate food created from authentic moulds and contemporary equipment and specially commissioned taxidermy. The exhibition also included an experimental ‘Creative Zone’, featuring a café-style seating area for visitors to relax, complete feedback questionnaires and create visual responses. The award-winning catalogue, published by PWP/ Bloomsbury, sold well.

4.3 The exhibition was designed to be appealing and engaging to broad audiences, with the Bompass & Parr Giant Architectonic Pineapple installed on the front lawn to assist first-time visitors to overcome ‘threshold fear’. Feast & Fast therefore marked significant developments in audience interaction and engagement (as proved by audience evaluation), as well as collaboration and impact. It demonstrated how cutting-edge, primary research on early modern themes and object-based scholarship can be successfully transferred and translated, via skilful and imaginative object-focused re-interpretation and displays, into public-facing outcomes for non-specialist, diverse audiences. It also showed how this can inform visitor-centred practices in museums and assist with vital widening access and participation agendas, enhance public impact and the wider appeal of museums, and contribute to museum work in areas such as accessibility, social justice and wellbeing. The exhibition met with great public acclaim, and was covered across the national print media through the daily news pages and arts review sections, and broadcast on BBC arts radio and on all regional news programmes. It also enjoyed review coverage in national and sector magazines.

Other exhibitions

4.4 Inspire: A celebration of children’s art in response to Jacopo del Sellaio’s ‘Cupid and Psyche’ was the first exhibition of children’s artwork at the Fitzwilliam Museum in its 250-year history, displaying artwork by young people alongside the painting that inspired them. It incorporated a number of measures to promote interactivity, including a reproduction Renaissance panel for visitors to handle and examine with lights and magnifiers, studio pigments and tools to handle, and an invitation to contribute creatively through a letter-writing activity. As part of Inspire, the Research Scientist and HKI staff carried out new investigations into Del Sellaio’s Cupid and Psyche stimulated by the teachers’ interest during training sessions run in early 2019. The findings of this new research in turn informed the creation of a new AR App designed in partnership with cultural heritage app developer Maggioli Musei and University of Florence Researcher Giovanni Pescarmona. The new ‘Ways of Seeing’ smartphone app locks on to the artwork when the phone is held before the painting, and offers three overlay modes – ‘Microscopy’ (high magnification photography), ‘Infrared’ and ‘X-ray’ – which allow the viewer to uncover the findings of the new technical research on the painting.

4.5 Sharpening Perceptions, curated by Dr Spike Bucklow, opened to the public on 4 February 2020. It explained HKI methods of
teaching conservation by showing the partial reconstructions of paintings from the Fitzwilliam collection alongside the original works. The layers of reconstruction evidenced the deep understanding of techniques taught at HKI. This exhibition was also interrupted by the lockdown, but reopened on 4 August 2020 for another run into the autumn.

4.6 Curators, especially in the Paintings, Drawings and Prints department, curated several exhibitions and displays related to the ‘Sensual/Virtual’ theme: Poussin’s Virtual Reality (Courtauld); Seeing Sound (Shiba); Rembrandt and the Nude (Charrington Print Room); and The Celebrated Mr Belzoni: A cultural gift to the Fitzwilliam (Gallery 10).

4.7 True to Nature: Open-air Painting in Europe 1780–1870 opened at the National Gallery of Art in Washington on 3 February. It was the result of a tripartite collaboration between the gallery, the Fondation Custodia and the Fitzwilliam Museum, and was co-curated by all three institutions (at the Fitzwilliam Museum by the Keeper of the Department of Paintings, Drawings and Prints). The exhibition features c. 120 landscape oil sketches by a wide range of European painters, arranged in part geographically, but mainly by natural phenomena. The exhibition was scheduled to be shown at the Fitzwilliam in autumn 2020, but was deferred due to Covid-19. True to Nature will situate its audience in the human impulse to represent the natural world. The exhibition involves the viewer in comparing the artifice and veracity of different means of capturing nature’s grandeur. Preparations in relation to the exhibition have involved close collaboration with the Whipple Museum, the Museum of Archaeology and Anthropology, the Sedgwick Museum, the Herbarium and others in the University.

5. Providing a distinctive, sector-leading digital museum experience

Working especially, but not exclusively, with Cambridge’s leading tech community, we aim to provide an entirely novel, sector-leading digital experience of a great museum and its collection.

5.1 Even before Covid-19 struck, the Museum had identified digital engagement, underpinned by accessible collections documentation, as an aspect of our work that must become primary. We are determined that our future website should be every bit as distinctive as the other parts of the Fitzwilliam experience, standing out from the digital offers made by other museums.

Before

5.2 Before the pandemic, the Digital and IT team produced a series of static, best-practice web resources for projects such as Feast & Fast, Egyptian Coffins and AHRC-, BA- and Leverhulme-funded research. These have been lauded by the museum digital community as a model for presenting research-led activity. The Head of Digital and IT and the Assistant Keeper, Antiquities delivered a two-day AHRC-funded workshop on ‘Linking Islands of Data’ to over forty people, including international representatives, and our AHRC-funded work on the Creative Economy Fellowships and Linked Ancient World Data has raised our profile worldwide, with the team being asked to speak at numerous domestic and international conferences.

5.3 Staff across the Museum have made several important contributions to virtual lecture programmes and conferences and have created content for various sub-projects of #FitzVirtual, engaging audiences with posts that illuminate work across all departments of the Museum and involve the voices of a wider range of staff. The Associate Curator, Ancient Egypt, for example, gave an online lecture for the Egyptian Exploration Society (13 June 2020), which was attended by 361 people from twenty-nine different countries.

5.4 Feast & Fast was promoted through a #Fitzmas advent calendar digital marketing campaign with the theme of food and drink in December 2019. This promoted the exhibition, shop and cafe, and was very successful in engaging the public. It also increased the Museum’s followers across its social media platforms.

After

5.5 When the pandemic began, with staff working from home, it was recognised not only that this effort had become particularly urgent, but that the Museum’s existing website was entirely inadequate to meet the new challenge. A new #FitzVirtual team was formed, led by the Interim Head of Collections, Research and Programmes.
It has focused on six main strands:

- The creation of a beta website that privileges interaction with users and citizen science practices
- The creation of a virtual learning offer, to include digital and other communication methods
- The development of the Museum’s new CRM system
- Enhanced collections documentation
- A virtual public engagement programme, incorporating virtual events, social media and podcasts
- The physical wiring of our building for WiFi.

At the start of the pandemic, the Museum successfully launched virtual and remote learning and engagement activities to meet the needs of a wide range of audiences. ‘Look, Think, Do’, our online offer for primary school-age children learning at home, has been widely shared by local schools as part of their home learning offer and has achieved more than 25,000 page views since its inception.

Case studies

Online learning sessions were also developed for postgraduate students at the Faculty of Education, secondary school-age young people, young people with additional needs, and adult audiences, including artist-led virtual workshops and the ‘Fitz Stitch’ community sewing project. Our adult inclusion work included live Zoom sessions for people with a dementia diagnosis and their care partners and for blind and partially sighted participants; pre-recorded sessions for ‘Arts on Prescription’ participants; and the creation of ‘Relax, Look and Imagine: Object in Focus’ films, which have been viewed over 1,600 times. Our innovative virtual learning activities during lockdown have generated significant interest from others in the museum learning sector, and members of the Learning team have presented at a number of seminars and workshops, sharing our approach and experiences while learning from others’ innovations.

As part of the ‘Beyond the Label’ project, the Digital and IT and Curatorial teams collaborated on an experimental digital tool, which was released to coincide with the relaunch of Gallery 3. The tool enables any visitor equipped with a smartphone to access enriched cultural data about key objects on display, either by scanning a QR code, using NFC (contactless) chip technology, or typing in a short URL. Combining the three methods on one label ensures that as many visitors as possible are able to experience the enhanced content in-gallery, while the URL links to website content, which is accessible on and off the Museum estate. The contactless (NFC) technology also allows the project team to evaluate use of the technology. This digital project was developed in just two weeks, and uses open source code to create a website that other museums could reuse and adapt. The UCM team has subsequently worked to develop new digital labels across the UCM museums’ galleries, enabling visitors to access community-produced content in a similar way.

The #FitzVirtual steering group, Communications team and curatorial staff collaborated on the production of the podcast series ‘In My Mind’s Eye’, featuring five artists and writers who had previously worked with the Fitzwilliam Museum and who created works inspired by the Museum during lockdown. The first contributors to what is intended as a longer sequence were Halima Cassell, Jackie Kay, Issam Kourbaj, Ali Smith and Matt Smith.
6. Fully supporting the collective ambitions of the University of Cambridge Museums (UCM)

Working closely with our partners in the University of Cambridge Museums consortium, we intend to develop new, shared approaches to research, programmes, collection care and management and the delivery of other services and activities.

6.1 The Fitzwilliam Museum is the lead partner for the University of Cambridge Museums (UCM) consortium. We host the central UCM team and administer the UCM’s National Portfolio Organisation (NPO) grant on behalf of the consortium, along with other UCM grants and commissioned funds from Cambridge City and Cambridgeshire County Councils. This funding supports learning, collections access, communications and conservation programmes across the UCM. Fitzwilliam Museum staff provide leadership, advice and practical support to colleagues across the UCM in conservation and collections care (UCM 4C Project) and in public engagement, widening participation and outreach.

6.2 The outbreak of the Covid-19 pandemic in March 2020 saw the Fitzwilliam playing a key role in the consortium’s emergency response and the transition of UCM engagement programmes to digital or blended delivery, enabling us to continue to support our communities at a time of great vulnerability and social isolation. We worked with Cambridge City Council to reach families most in need, while remote delivery of targeted inclusion programmes allowed us to continue to support those experiencing the double blow of heightened risk from the virus and social isolation as a result of shielding. Operationally, the Fitzwilliam supported six UCM museums to use the Tessitura system for timed ticketing, enabling them to reopen to the public from August in a Covid-secure way.

6.3 Both pre- and during Covid-19, the Museum has contributed to joint engagement initiatives to help realise the collective audience development ambitions of the UCM, including high-profile annual events such as ‘Summer at the Museums’ and ‘Twilight’, targeted initiatives for a variety of audiences, our joint strategic schools and widening participation work and, since March 2020, our collective work to adapt activity and support our local communities during the pandemic through a combination of joint digital offers and provision designed to combat digital exclusion.

6.4 We have played a significant role in collective activities in relation to diversity and representation: for example, joining with UCM colleagues and other museum staff to host and support the second UCM ‘Museum Remix’, during which teams of staff, students, volunteers and members of the public came together to participate in a two-day challenge to think about creative ways to bring to public attention the often hidden LGBTQ+ narratives within our collections. Since lockdown, we have adapted ‘Bridging Binaries’ content for family audiences to mark Cambridge Pride, and participated in the UCM virtual ‘Museum Remix’ initiative.

Legacies of Empire and Enslavement

6.5 The Fitzwilliam has played a leading role in shaping the commitment of the UCM museums to an ongoing investigation into the complex histories of our collections, examining the impact of colonialism, legacies of enslavement, racial inequality and further challenging topics through dialogue and consultation with our diverse partners and audiences. 2022–23 will mark a major public milestone in the project, as the UCM, including especially the Fitzwilliam, delivers a year of programming that will explore these legacies in our collections. Sitting at the centre of this programme will be an exhibition, *Enslavement: Cambridge’s Atlantic Story*, drawing on our interdisciplinary collections and led and hosted by the Fitzwilliam Museum. The exhibition is co-curated by Dr Jake Subryan Richards (LSE) and the Keeper of Applied Arts at the Fitzwilliam Museum. This is intended to
6.6 Online research seminars began in April 2020 enabling Fitzwilliam and other UCM museum staff to scope the collections for potential areas of inquiry and start to collectively discuss challenging topics. Content from these seminars will inform programme and exhibition development. Fitzwilliam and UCM staff are providing research access and support to the Research Fellows working within the University’s Inquiry into the Legacies of Enslavement.

7. Building, maintaining and improving the care of the collection

We will ensure that the works in the Museum collection are well preserved and well documented, to be available for discovery and research for decades to come.

Accreditation

7.1 The Museum completed its submission to the Arts Council for the renewal of its Accredited status in December 2019. Accreditation now covers all aspects of a museum’s vision, mission, strategy, policy and operation, with sections on management and audiences, but it also retains a very specific focus on standards relating to collections policy, management, care, documentation and access. The Museum’s submission should have been assessed in April 2020, but this has now been postponed until 2022 because of the pandemic. Accreditation is a prerequisite for the Museum’s UKRI HEMG and Arts Council NPO funding, government indemnity and cultural property schemes, and for applications to many other grant-giving bodies.

Collections documentation and storage

7.2 Most primary collections management procedures were renewed to meet Spectrum 5.0, including a new Acquisitions and Due Diligence procedure, integrated Loan In records for new exhibitions, and enthusiastic uptake of the new Adlib Location Control and Location Audit procedures. Work on the Salvage and Disaster Plan remained a priority.

7.3 In April 2020, the Axiell Collections interface was implemented ahead of schedule by the Digital and IT department. This is the latest upgrade to the existing Adlib Collections Management System and enables remote access to our collections database for home working and live in-gallery/in-store audits. A new digital storage drive for collections media was created, which, compared with the old server, has significantly increased capacity and security, enabling a much wider variety of media to be linked to the collections records for integrated conservation reporting, master photography files and collections information resources such as catalogues and registers about the collections.

7.4 Thus as curators and technicians continued the systematic rationalisation and reorganisation of our stores, recording all new object locations onto Axiell was significantly easier. The team also started a systematic campaign to verify all current locations of objects both on public display and in the reserve collections.

Case study

7.5 In Coins and Medals, before lockdown, work continued to be focused on retrospective accessioning, production of higher quality images and integration of parts of the collection such as medieval and modern European coins. Progress was made on the rearrangement of storage and rehousing of the departmental collections. Thanks to funding from the Marlay Group, a programme of replacement of old, acidic medal boxes with new conservation-grade boxes has begun; this will lead to the improvement of categorisation, and will ultimately free up storage space. The rearrangement of bound illuminated manuscripts in storage was also completed. Excellent progress was made on rehousing parts of the modern prints collection and all print tools and matrices.
Conservation

7.6 A number of fascinating conservation treatments continued before the March lockdown. Conservation of Egyptian coffins prompted new lines of enquiry into the use of aerosols for consolidation. The new Conservator of Objects began examining copper alloy objects from Cyprus for the ‘Being an Islander’ research and exhibition project. X-radiography of the Cypriot metalwork was undertaken.

7.7 A survey of the Coins and Medals department’s holdings was completed in order to define priorities for conservation treatment and care of the collection. Based on the comprehensive survey of the Coins and Medals collections, new programmes for upgrading housing and undertaking conservation treatments were planned to be implemented before the start of the Covid-19 crisis.

7.8 At the beginning of the pandemic, some Conservators, unable to access their laboratories, were furloughed; others worked with the Head of Conservation on monitoring the collection. Those Conservators also worked remotely on research projects, conservation and documentation backlogs and reorganisation.

7.9 Unfurloughed in the run-up to reopening, Conservators and Technicians collaborated on an unprecedented ‘deep clean’ of the Galleries, inside and outside cases, using this period of enforced closure to gain access to areas too difficult to reach on our closed days. The Museum reopened looking sparkling.

8. Developing an extraordinary building that unites and realises these aims

The Fitzwilliam will create beautiful and welcoming, sustainable and flexible exhibition, display, teaching, community and research spaces that bring our audiences and collection together.

Gallery 3

8.1 In October 2019, the Museum reopened Gallery 3, the main gallery space in the Founder’s building, after an extensive refurbishment project which began in the Founder’s Entrance Hall in 2018. The work involved a complete redisplay and reinstallation of both the Gallery 3 and the Founder’s Entrance landing, and the removal of paintings on the balcony around Gallery 3. The Keeper, Paintings, Drawings and Prints served as project director for this refurbishment and re-display project, whose opening launched the ‘Sensual/Virtual’ season.

The Masterplan

8.3 Work on the architectural aspects of the Masterplan Feasibility Study continued until the start of lockdown in March 2020, focusing on the engagement of the University’s senior team and CUDAR. Further work was put on
During lockdown

8.4 During this year, planning has started for work on the roofs, domes and interiors of the remaining galleries on the first floor of the Founder’s Building – Galleries 1, 2, 4 and 5. Thanks to support and agreement from University Estates and the University’s Buildings Committee, this work has now been brought together into a single project, the main contractor has been appointed, and a fifty-two-week programme of work, excluding reinstallation, is due to commence in spring 2021.

8.5 Lockdown offered the opportunity to install new fibre optic cable throughout the building. This will provide the infrastructure needed to move to UIS’s managed switch service and to improve Wi-Fi throughout the building, eventually opening up the possibility of public-access Wi-Fi. Building closure also gave the Museum the opportunity to plan holistically for major gallery rehangs and refurbishment. The Museum’s Access Policy and Action Plan were reviewed as part of the Museum Accreditation process, and we have identified priority actions to take forward to make our building more accessible. This work will fit alongside the Museum’s exhibition schedule for the next three years.

8.6 Covid-secure signage and Perspex screens were installed in the Museum in July 2020, ready for reopening in August 2020.

8.7 Thanks are due to the dedication and commitment of the Museum’s ‘skeleton crew’ of Security, Facilities, Maintenance, Collections and Conservation staff who kept the building running throughout the lockdowns, maintaining collections and environmental checks throughout, enabling external maintenance and building contractors to undertake essential work, and undertaking a major deep clean of all public gallery spaces in June and July 2020.

9. A work and management culture for the Fitzwilliam that fulfils our mission

Our planning, management and communications systems need to be strategically revised to establish a working environment that is efficient, effective, fair, forward-looking, transparent and responsive.

New planning processes

9.1 The Museum has been improving its project planning and management procedures, via an external consultation exercise with Management Studies Tripos students at the Cambridge University Judge Business School. Acting as consultants, the group of students evaluated the process together with an internal cross-departmental museum team, and suggested recommendations to improve the Museum’s project planning process. Through this consultation, the Museum has received useful recommendations for a low-burden administration process to collect, store, manage and visualise data about projects. The Museum team has subsequently undertaken an internal audit to identify senior managers’ internal needs to improve decision-making, evaluation and monitoring processes for each strand of projects, and has introduced a more user-friendly project management information system, as well as new data points at all stages of the data collection process for the benefit of the Senior Management Team’s needs.

9.2 The Museum has also developed its emergency planning via the review of the Emergency Response Manual, which now incorporates adaptations required to encompass the emergency created by the Covid-19 pandemic.

Design of new annual appraisal system

9.3 To prepare for the organisational change planned for 2020, in 2019 staff performance reviews were looked at, and the HR Manager produced a new process with guidance and forms, which would focus on the future career aspirations and development needs of staff, as well as reviewing past performances. This ensures we are as informed as possible about our staff and their potential as we enter organisational review.
Business Continuity and Reopening Task Force

9.4 The Business Continuity Managers Extended Group and its operational counterpart the Reopening Task Force have supported operational decisions around the closure and reopening of the Museum, responding to our many practical challenges in the Covid-19 context. The Reopening Task Force was empowered to make swift decisions, then reported to the Senior Management Team via minutes and reports. This group carefully planned the Museum’s phased reopening to the public on 11 August 2020, making the Museum environment as safe as possible for staff and visitors.

9.5 The Reopening Task Force also coordinated operational needs towards the Museum’s closure to the public on 5 November 2020. It has responded to the University Safe Space Team Inspection, and developed Covid-safe protocols, signage and processes around closure and reopening for our public and back-of-house spaces. Completing work that had begun prior to closure, the Museum has now equipped itself with the online ticketing/booking system and Customer Relationship Management software Tessitura, an essential tool in controlling visitor numbers so as to respect social distancing guidelines.

10. An organisational structure that sustains our priorities

Agreeing our mission priorities will enable us to develop a revised organisational structure to deliver our aims and to make the most of the Fitzwilliam’s human resource.

We will ensure that our whole programme of work is guided by a Fitzwilliam Museum Syndicate possessing an appropriately wide skillset and knowledge base.

Deputy Directors

10.1 Alongside work to develop the Mission and Strategic framework of the Museum, which was agreed in December 2019, a new structure for the Museum’s Directorate was developed. This included the appointment of five innovative, passionate and rigorous individuals at Assistant and Deputy Director level, to be tasked with leading work to realise the Museum’s Mission and Strategic priorities. Four new Deputy Director posts were developed, and the recruitment of these posts was prioritised as the precursor to a larger organisational review. Job descriptions were completed in February 2020 but their recruitment paused as the result of the University-wide recruitment freeze and the broader HR impact of Covid-19.

Research-active staff

10.2 Early in 2020, plans for moving REF-eligible staff to Academic or Research contracts, better to reflect the work they do, was progressed to the stage where all the appropriate staff had been identified, role descriptions prepared, and criteria for future eligibility agreed. By the end of July, fifteen curatorial staff had been moved to academic contracts, and in addition a new post of Senior Research Associate, Museum Learning has been created. The Director and the Head of Digital and IT have been moved to part-time research contracts, for initial two-year and one-year periods respectively. This was followed by an exercise to ensure all research staff are also on permanent funding, allowing them to apply for research grants more easily.

Syndicate membership

10.3 On 7 February 2020, the Fitzwilliam Museum Syndicate was joined by two new members: Ms Sonita Alleyne and Professor Sujit Sivasundaram.

Capacity and resilience

10.4 To help provide backfill and increased flexibility in Visitor Services, towards the end of 2019 we worked with the Temporary Employment Service to build a bank of referenced and security-checked staff to draw on.
11. A happy, diverse, inclusive and open-minded working community

Our new staffing structure must not only increase our efficiency, it must also boost morale and job satisfaction.

By ensuring that we all work within a culture of mutual respect, and by giving support and opportunities to all our workforce, we intend to make wellbeing a top priority.

11.1 The exceptionally expert and committed workforce of the Fitzwilliam is an incredible asset. Staff surveys demonstrate however that individuals do not always feel valued within the Museum or the wider University. A reliance on repeated short-term contracts is unfair and inefficient, and essential roles performing core functions should not be filled on this basis.

11.2 The lack of diversity within the Fitzwilliam workforce and its governance bodies is another major concern. A staff that is fully diverse ensures that our collective creativity is greater. Introducing such changes for our recruitment of staff and appointments to the Museum Syndicate will be a key priority. In-house training will ensure that candidates with non-traditional qualifications can be supported while performing within their specialist roles.

#FitzMatters

11.3 Led by an editorial team working remotely from across the Museum, a staff newsletter was developed during the first week of lockdown. #FitzMatters, a digital weekly newsletter, was launched on 7 April 2020 and was received with great enthusiasm by staff and Syndics. The editorial team kept the Museum’s working community in touch during lockdown, sharing insightful creative pieces from colleagues about the Museum’s work, and important information on HR, wellbeing and the local community. The newsletter then moved to a fortnightly production cycle, to ensure its relevance endured as the staffing situation changed and the building reopened. We plan to continue to issue #FitzMatters, with a view to building something sustainable for the future, continuing to build a working community among the staff of the Fitzwilliam. Some of these materials may feed into our external-facing #FitzVirtual and social media platforms.

Wellbeing

11.4 The wellbeing of the workforce has been a priority during the lockdowns. In addition to initiatives communicated in #FitzMatters, a wellbeing group was set up by the head of HR, including representatives from all areas of the Museum. Focus groups were also run to gather ideas from across the staff, and this was the focus of a wellbeing report.

11.5 To support the Museum’s research community, especially during this period of remote working, the Research team established informal research coffee events, bringing together research-active staff across the Museum and HKI to present current research projects.

Diversity

11.6 The Museum created a Diversity and Inclusion Task Force, which meets monthly and aims to improve the representation of people of colour in the Museum’s collection and to tackle issues such as racism and the lack of diversity in the Museum workforce through new recruitment policies and anti-racism training courses.

11.7 Fitzwilliam staff continue to participate actively in the UCM Change Makers Action Group (CMAG), with the Museum’s Computer Associate currently acting as the group’s Chair. In 2020, CMAG launched a ‘Read, Watch, Discuss’ group for all those interested in working together to build their understanding of issues around diversity and representation. Each month the group selects readings and viewings to fuel discussion. Topics have included language and labels, white privilege, and the concept of being an ally.
12. Appropriate and sustainable resourcing and revenue

Both human and financial resources must reflect the ambition of the Fitzwilliam Museum Mission. Those levels must be stable and sustainable.

Development

12.1 The Museum’s Development Office remained committed to securing appropriate philanthropic funds to support the Museum’s activity and priorities. These donations were solicited from trusts and foundations, individuals, businesses, legacies and membership groups (Friends of the Fitzwilliam and the Marlay Group).

12.2 The Fitzwilliam Museum and CUDAR developed a major gifts fundraising role. The Senior Associate Director – Fitzwilliam Museum will focus on developing a portfolio of major gift donors to support the Museum’s current work as well as the anticipated Masterplan. Recruitment was delayed.

12.3 A Development Assistant – Memberships started a full-time permanent contract in January 2020 and an appointment was made for the role of Development Coordinator in March 2020. They joined the Development Coordinator – Memberships and the Head of Development.

12.4 Contactless donation points were installed across the Museum to offer an alternative way in which visitors could donate in person. The cash donation boxes remain.

Finances

12.5 In the period from Museum closure on 16 March to year end (31 July 2020), the Museum/ HKI suffered a reduction in unrestricted trading income of £300k due to Covid-19: £230k for the Museum and £70k for HKI.

12.6 The University received £342,275 for Fitzwilliam posts on furlough through the Coronavirus Job Retention Scheme (CJRS) for the period March to June 2020, of which £82,840 was passed to the Museum and £259,435 was retained by the University.

12.7 Staff across the Museum have contributed suggestions for income generation and cost savings as part of a University-wide initiative to mitigate financial impact without damaging long-term post-Covid sustainability.

12.8 New catering provision terms were agreed for the cafe in time for the Museum reopening on 4 August 2020.

12.9 New procedures for authorisation and ways of working remotely have been implemented.

12.10 Our strong track record with public and community sector stakeholders has enabled us to retain investment and lever additional support through the Covid-19 pandemic. Cambridgeshire County Council continues to commission services for young people with disabilities, while Cambridge City Council not only maintained its Community Grant investment but also commissioned additional activities during 2020.

Fitzwilliam Museum Enterprises Ltd

12.11 Fitzwilliam Museum Enterprises Ltd (FME), a wholly owned subsidiary of the University, has undergone major developments and diversification projects since the start of 2020. The only store to reopen before the end of the financial year was the Botanic Garden shop. Following the financial difficulties caused by the pandemic, the University supported a new e-commerce platform and online shop, Curating Cambridge, which launched on 4 November 2020. This online shop has been active in generating income, including selling a range of greetings cards called the ‘Fitzwilliam Masterpieces 2020’, a humorous take on art and social distancing. There are no covenanted profits from Fitzwilliam Museum Enterprises Ltd in 2020/21 due to losses as a result of retail closure on 17 March 2020.
IV. IMMUNITY FROM SEIZURE

The Fitzwilliam Museum has approved status under Section 136 of the Tribunals, Courts and Enforcement Act 2007, Part 6 of which provides immunity from seizure for cultural objects on loan from abroad in temporary exhibitions in museums. During 2019–20 the Museum was not required to seek immunity from seizure for any objects. One particular issue was raised in the initial research for a group of Gandhara sculptures offered as a donation: this class of material is classed under UNESCO Red List status, so should not be approached. Taking the opportunity of this lesson, and the pending Accreditation renewal, Registrar and Documentation teams redrafted the Museum’s acquisition procedures to clarify the process but also to strengthen and update the due diligence procedures to the current level required of us: the Museum has multiple legal and ethical obligations in this area that it must not breach. In this period too, although no claim was received, the Museum deaccessioned and returned voluntarily an Antiquities object to the Government of Italy, following in-house research on provenance. No claims were received, but the Museum did field enquiries concerning legacies and proceeds of slavery in the collection.

Further information is available on the Museum’s website at: fitzmuseum.cam.ac.uk/aboutus/ifs.

V. LOOKING FORWARD

The Fitzwilliam Museum is well-placed to become a globally distinctive hub for innovative collections-based research, leveraging the research environment of the wider University to improve understanding of the past, present and possible futures, in a way that is accessible, meaningful and engaging with our existing and potential audiences and with a wide range of partners: locally, regionally, nationally and internationally, in Cambridge and in the digital sphere. It is now critical that we put in place the foundations for such a future.

The Museum’s increased success when it acts in concert with other University of Cambridge institutions is clearly indicated by the rewards gleaned when we have taken leading roles in the groups responsible for the 2020 AHRC CapCo bid and the University’s 2021 bid (as the main cultural provider in our region) to the Government’s Cultural Recovery Fund. Taken together, these two grants will bring more than £3.5m to the University, and promote significant new directions for research and public engagement.

To create the environments where the Fitzwilliam Museum can achieve its own and the University’s Mission priorities, it appears ever more essential to bring the Fitzwilliam into the heart of the University by working closely with Cambridge’s other collections and public-facing institutions, as well as with Schools, research networks and Centres, and professional services, to demonstrate the many ways in which the Museum and other collections are and can be a valuable, unique and increasingly cost-effective resource and service for the whole University.

In the coming months, we will aim to:

• be working in the right ways with the right set of partners within the University, professional, academic and collections-based;
• demonstrate the full potential of our collections to provoke a wide variety of Cambridge-led research from different disciplines, working with partners across the UK and beyond;
• demonstrate the value of public-facing institutions in Cambridge to academic researchers as a method of establishing direct, two-way and dynamic connections with audiences and communities;
• create a sound business model that makes the Fitzwilliam and institutional partners, working collectively within the wider University,
more financially resilient, using resources collaboratively and efficiently, building brand and reputation locally, nationally and internationally and generating income;

- advocate within the University for the societal benefit and impact provided by the Fitzwilliam Museum, its fellow UCM museums and other University of Cambridge cultural organisations, in fulfilment of the University’s Mission.

A number of important initiatives are at design stage, all intended to provide structures for collaborative working, in such a way as to transform the research and operations of the Fitzwilliam and other collections. The challenge will be designing and establishing a joined-up choreography, to ensure fit and connectivity between each of them, and to take each fully into account as we reshape the Fitzwilliam’s local organisation. Designing future collaborative models and the establishment of shared and properly managed resource involves many united institutions and individuals outside the Fitzwilliam and will require careful planning, delivery, advocacy, charting and communication. The Museum’s Senior Leadership Team and Senior Management Team hope to find the right ways to work with the University, and will commit to long-term collaboration and partnerships, relationship-building and management as well as the direct management of teams within the Fitzwilliam.

VI. APPENDICES

I. Summary Risk Register
II. Acquisitions
III. Exhibitions and Displays
IV. Financial Information
V. List of Donors
VI. New and Leaving Staff

Signed:
12 May 2021
The Syndicate and Director of the Fitzwilliam Museum

Professor Geoffrey Ward (Chair)
Ms Sonita Alleyne
Dr Nicolas Bell
Professor Rosalind Polly Blakesley
Professor David Cardwell
Professor Mary Laven
Mr Roger Mosey
Lady Proby
Dr David Saunders
Professor Sujit Sivasundaram
Professor Caroline van Eck
Dr Carol Atack
Professor Chris Young
Mr Luke Syson (Director)
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<td>1</td>
<td>Failure to put in place human and financial resources to deliver our mission</td>
<td>Moderate</td>
<td>Director; PVC Director, Finance</td>
<td>Director; Deputy Director, Engagement and Partnerships; Deputy Director, Operations; Finance Manager</td>
<td>Cautious</td>
<td>5</td>
<td>5</td>
<td>25</td>
<td>Maintain a mixed economy</td>
<td>4</td>
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<tr>
<td>2</td>
<td>Failure to maintain and develop our extraordinary building and to fit for purpose spaces for collections, audiences and staff</td>
<td>Cautious</td>
<td>Director; Director, Estate Management;</td>
<td>Deputy Director; Director, Operations; Deputy Director, Masterplan; Director HKI</td>
<td>Cautious</td>
<td>5</td>
<td>4</td>
<td>20</td>
<td>With Estate Management, prioritise and schedule planned maintenance programme; With US; improve network capacity, and install WiFi; Lift review and repairs (Repairs to Gallery 1, 2, 4 and 5 roofs and domes). Masterplan developed and under discussion with planners, and fundraising strategy being put in place by CUDAR</td>
<td>5</td>
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<tr>
<td>3</td>
<td>Failure to provide a sector-leading digital experience; failure to provide access to the collections to all; failure to provide the best digital/IT solutions to workplace challenges</td>
<td>Moderate</td>
<td>Director; Director UIS</td>
<td>Deputy Director, Engagement and Partnerships; Deputy Director, Operations; Head of Digital</td>
<td>Moderate</td>
<td>5</td>
<td>4</td>
<td>20</td>
<td>Rolling programme of upgrades inc DAM &amp; CRM systems; Head of Digital and IT in post; ICT team now in core funding; Secure centralised backups in place for museum web, data and collections management servers; UIS in house support gives access to UIS services. Working closely with University Compliance and DP to ensure GDPR compliance</td>
<td>5</td>
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<td>4</td>
<td>Failure to establish effective planning, management and communications systems within the Fitzwilliam Museum and across the UCM</td>
<td>Cautious</td>
<td>Director</td>
<td>Deputy Director, Engagement and Partnerships; Deputy Director, Operations; Head of Communications; HR Manager</td>
<td>Cautious</td>
<td>4</td>
<td>5</td>
<td>20</td>
<td>The Museum has its own Communications team; If requests are referred to central team Visitor Feedback monitored and responded to daily; Feedback is shared with staff. Commis is being embedded into Emergency Planning arrangements. New initiatives launched to improve internal communications</td>
<td>4</td>
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<td>5</td>
<td>Failure to develop work and management culture that fulfils our mission and an organisation structure that sustains our priorities</td>
<td>Cautious</td>
<td>Director</td>
<td>All Deputy Directors; All Senior Managers; HR Manager</td>
<td>Cautious</td>
<td>5</td>
<td>4</td>
<td>20</td>
<td>Annual induction for new/returning Syndics; Appointed and co-opted vacancies are being used to bring in a broader range of skills and to strengthen diversity. Mission Review and Strategic Plan Leadership and Management Training. Vigilant annual reviews to organisations priorities. E&amp;D training for recruiters</td>
<td>5</td>
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<td>6</td>
<td>Failure to ensure we create a culture of mutual respect, boost morale and job satisfaction, to make well-being a top priority, and to put in place human and financial resources to deliver our mission</td>
<td>Cautious</td>
<td>Director</td>
<td>Senior Management Team, Head of Learning, Head of UCM Programmes</td>
<td>Cautious</td>
<td>4</td>
<td>5</td>
<td>20</td>
<td>- Mission review involved all staff - E&amp;D and Recruitment Essentials for all involved in recruitment - We are providing support for the development of GMAG - Equality Action Plan and a Creative Case for Diversity Action Plan - Where do you draw the line training mandatory for all staff - In-house and university wellbeing sessions offered/disprosited - Workforce encouraged to complete diversity information, diversity monitored</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td>Failure to fully support the collective ambitions of the University of Cambridge Museums or to work in close collaboration with other partners across collegiate Cambridge, with creative experts, with the wider community and sector will compromise our mission, reduce our impact and be detrimental to our reputation.</td>
<td>Moderate</td>
<td>Director</td>
<td>Deputy Directors and Senior Managers, Head of UCM Programmes</td>
<td>Moderate</td>
<td>4</td>
<td>4</td>
<td>16</td>
<td>- Establishment of the UCM and GMAG, UCM consultation groups and working groups - Establishment of the International Research Partnerships project with UL - Leadership role in SHARE Museums East - Introduction of annual themes as catalyst/impetus for creative research partnerships - Participation/Representation on GMAG, NMDIC, HJUN, Engage, MA, UK Registrars Group, COM-UK, ICON, GEM, Cultural/Health and Wellbeing Alliance, AMMA, Cambridge Cultural Leaders, My Cambridge, Visit Cambridge and Beyond</td>
<td>2</td>
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<tr>
<td>8</td>
<td>Failure to touch people's lives by engaging with as wide a public as possible or to develop our methods for ensuring access to culture for all</td>
<td>Cautious</td>
<td>Director</td>
<td>Deputy Directors; Head of Learning, Head of UCM Programmes; Other Senior Managers</td>
<td>Cautious</td>
<td>3</td>
<td>3</td>
<td>9</td>
<td>- Continue to emphasise our public benefit and impact through our media, social media, outreach and internal communications - Maintain partnerships with the city and county councils, schools, the Bridge organisation, SHARE, NMP, FYPM, My Cambridge CEP, CHWBA, health providers, community partners, UCMS, ACED etc. - Maintain free admission &amp; education services Welcome all front of house training: audience-led programming &amp; interpretation - Use audience research and local demographic information to target our work</td>
<td>6</td>
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</tbody>
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Updated by FM SMT for UoC GCD submission 18/12/20; Reviewed by SMT for FMS, 8/2/21

Author: Kate Carreno, Deputy Director, Engagement Partnerships/Interim AD, Operations
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<tr>
<td>9</td>
<td>Failure to create a happy, diverse, inclusive and open-minded working community</td>
<td>Cautious</td>
<td>Director; Deputy Directors, HR Manager, all Line Managers</td>
<td>Roll out of ‘Where to draw the line’</td>
<td>Implementation of organisation review and changes to staffing structures</td>
<td>4</td>
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<tr>
<td></td>
<td>Failure to support the University’s and the UK’s Research agenda, to become a fulcrum for national and international interdisciplinary research partnerships, or to ensure a multiplicity of voices and approaches in our research</td>
<td>Averse</td>
<td>Deputy Director, Collections and Research Facility; Research Committee, Director, Research Strategy Office</td>
<td>Appoint Director, Collections and Research</td>
<td>Appoint Director; Collections and Research</td>
<td>4</td>
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</table>

**Priority:**

- **9:** Failure to create a happy, diverse, inclusive and open-minded working community
- **10:** Failure to support the University’s and the UK’s Research agenda, to become a fulcrum for national and international interdisciplinary research partnerships, or to ensure a multiplicity of voices and approaches in our research

**Risk Owner:**

- Director
- Deputy Director, Collections and Research Facility; Research Committee, Director, Research Strategy Office

**Risk Manager:**

- Deputy Directors, HR Manager, all Line Managers

**Current Controls:**

- Roll out of ‘Where to draw the line’
- Review of Staffing structure and role profiles
- Move to academic and research contracts for research active staff
- Strengthening of non-academic career pathways
- SMT meeting minutes available to all staff
- Staff representation on Syndicate opened up to all staff
- Joint Staff Committee and CMAG offer staff a voice
- Regular informal meetings between Museum HR, Unite & UCU reps
- Monthly staff meetings incorporating post Syndicate briefings
- Creation of more secondment opportunities

**Further Actions:**

- Implement new coaching for senior team and managers
- Improve induction and probation arrangements
- Improved communication
- Adopt principles of Athena Swan and Race Equality Chartermark
- Cambridge living wage to address living cost for those on the lowest salaries
- Continue to provide opportunities for secondment, work shadowing, mentoring and to adopt a positive approach, wherever possible, to flexible working
- Better prioritisation of initiatives that impact on staff workflows
- Improved recruitment processes policy
- Transformed and fair career progression pathways for all categories of staff, and more investment in training and development
- Review and strengthen staff fora
- Ensure all staff have access to UCM, University, SHARE and other professional support networks

**Net Rank:**

- 4

**Author:** Kate Carreno, Deputy Director, Engagement Partnerships/Interim AD, Operations

**Reviewed by SMT for FMS, 8/2/21; Updated by FM SMT for UoC GCD submission 18/12/20**

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**Risk Score:**

- **Impact:**
  - 4
  - 4
  - 4

- **Likelihood:**
  - 3
  - 4
  - 4

- **Total:**
  - 12
  - 12
  - 12

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**Raw Risk Score:**

- 9

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**Current Risk Score:**

- 4

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**Updated by:**

- Fitzwilliam Museum (FM) Risk Register 2020/21
- FMS.21.02.08.4
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<tr>
<td>11</td>
<td>Failure to provide learning and widening participation opportunities which raise educational aspirations and help to attract more diverse students to Cambridge and the wider HE sector and failure to contribute to student experience for students in Cambridge and in the wider region</td>
<td>Cautious</td>
<td>Director, Engagement and Partnerships, Head of Learning; Head of UCM Programmes</td>
<td>Deputy Director, Engagement and Partnerships, Head of Learning; Head of UCM Programmes</td>
<td>4</td>
<td>3</td>
<td>12</td>
<td>4</td>
<td>Maintain reputation for sustaining learning offer. Students involved in programming Museum Lates. Student placements and internships offered. Support given to student Fitzwilliam Museum Social. Museum now represented at Dissertation fair. Legacies of slavery project. Plans to make displays &amp; interpretation more inclusive will contribute to decolonising agenda. Academics in English, History, History of Art and MML and from ARU regularly use collections for teaching.</td>
<td>4</td>
<td>Advocate for continued Arts Council and Widening Participation funding for learning provision, and investigate/develop other funding sources. Continue to raise profile of our leading role in schools provision and widening participation. Continue to develop the work we do with and for students to improve their student experience. Secure investment in digital infrastructure and learning resource. Introduce a university engagement programme to raise awareness of the potential and value of collections-based learning. Continue to develop partnership with Faculty of Education on teacher training and educational research.</td>
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<tr>
<td>12</td>
<td>Failure to build, maintain and improve the care of, our collections to ensure our collections represent a global and current history of art, and that the works in our collections are well preserved and well documented so they are accessible and available for discovery and research for years to come</td>
<td>Averse</td>
<td>Director, Collections and Research, Deputy Director, Operations, Museum Registrar, Head of Digital, Head of Collections Management &amp; Documentation and Head of Conservation</td>
<td>Deputy Director, Collections and Research, Deputy Director, Operations, Museum Registrar, Head of Digital, Head of Collections Management &amp; Documentation and Head of Conservation</td>
<td>5</td>
<td>5</td>
<td>25</td>
<td>4</td>
<td>Work with UIS to develop plans to improve network capacity, and install WiFi, capital equipment but to follow later this year. We are working continuously to improve our existing storage spaces. Improvements to Collections Explorer planned for later this year. Collections Care and documentation policies and plans have been agreed, with full support of curators. Director Training underway to ensure all aware of current Spectrum standards. Priority given in Masterplan to improved and accessible storage, linked to study spaces.</td>
<td>4</td>
<td>Review Collections Development Policy to reflect our ambitions and plans. Move all documentation to Adlib, introduce new systems to document and track object locations. Our organisation review will focus on ensuring that collections care, management and documentation is written into all collections and conservation roles. Work with UIS and UL on options appraisal for digital storage and digital archive strategy. Training and resources plan for roll out of documentation plan. Invest time and money to address documentation backlog, and ensure all collections documented in Adlib to current Spectrum standard.</td>
</tr>
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Author: Kate Carreno, Deputy Director, Engagement Partnerships/Interim AD, Operations
Appendix II. Acquisitions

DEPARTMENT OF APPLIED ARTS

BEQUESTS

CERAMICS

From SIR IVOR and LADY BATCHelor, an addition to a bequest in 2015: Bowl, earthenware, with moulded curving lines to interior and purple hare’s fur glaze. Designed by Norman Wilson (1902–85) for Wedgwood as part of his ‘Unique Wares’ range, dating from between 1928 and 1963.

Sir Ivor and Lady Batchelor had always intended that this bowl be bequeathed to the Museum with the rest of their collection but on Lady Batchelor’s death, it could not be found. The Batchelor family have since found it and added it to the rest of the bequest, as per their parents’ wishes. The Museum has three other pieces by Wilson for Wedgwood in the permanent collection, all given/bequeathed by Sir Ivor and Lady Batchelor.

ORIENTAL WORKS OF ART

From GEOFFREY HINTON: Bowl, porcelain, painted with landscape in underglaze blue. It was made in China for export and recovered by Captain Michael Hatcher, shipwrecked in the South China Seas.

The cargo of Chinese porcelain was originally potted in Jingdezhen, Jiangxi province then shipped to Nanking for delivery to the VOC vessel Geldermalsen for final transportation to the Netherlands. The Geldermalsen struck a reef on her return journey to the Netherlands and sank in the South China Sea on 3 January 1752. The cargo was recovered by Captain Michael Hatcher and his team in 1985 and sold by Christie’s Amsterdam on 28 April - 2 May 1985.

GIFTS

APPLIED ARTS AND SCULPTURE

From NICHOLAS AND JUDITH GOODISON: Clare Wilson (b. 1985) Oval vessel, 2018-19, clear glass with white cane work, blown (13 x 23 cm).

From KOYANAGI TANEKUNI: Maki-e tray, by Koyanagi Tanekuni, decorated with the Famous Eight Views. The natural grain of the pinewood is left visible on this tray. The theme originates from the Chinese painting tradition of ‘Eight Views of Xiao and Xiang’ which depicted the scenic spots near the Xiao and Xiang Rivers; Maki-e box ‘Tide-water’, by Koyanagi Tanekuni, the traditional idea of katami gawari (one-sided pattern) with a bold contrasting design is employed here to express the impression of tidal movements. Pieces of mother-of-pearl are inlaid to create the impression of a beach scattered with shells, 2017; Maki-e box ‘fern’, by Koyanagi Tanekuni, the flowing pattern of fern leaves covers the exterior of the box, and the images of young leaves are depicted in the interior. The reddish black colour of this box is achieved by the use of urumi lacquer, which is a mixture of cinnabar and black lacquer.

Koyanagi Tanekuni (b. 1944, Tokyo) studied maki-e and Japanese aesthetics under three holders of the title Ningen Kokukō (Living National Treasure). For half a century, he has produced both
traditional and contemporary lacquer work of great quality, maintaining the highest technical and artistic standards and presenting the beauty of maki-e through utensils and items for everyday life.

CERAMICS

From NICHOLAS AND JUDITH GOODISON: Nicholas Lees (b. 1967), Blue Floating Bowls 19.36, 19.37 & 19.38, parian and soluble cobalt, 2019 (respective dimensions: h: 13.5 cm x diameter: 13 cm; h: 12 cm x diameter: 11.5 cm; h: 12 cm x diameter: 12 cm); James Oughtibridge (b. 1977), Medium Convex Jet Black Blade, hand-built and carved stoneware, unglazed, 2019, h: 36 cm, l: 40 cm.

These three pieces add to the contemporary porcelain in the Goodison collection of contemporary British crafts. Sir Nicholas writes, ‘Apart from their aesthetic appeal – they talk to each other engagingly – these bowls are a fascinating example of an ingenious technique, which will I hope interest future audiences.’ They also complement the Museum’s extensive holdings of historic parian.

This piece adds to the growing number of sculptural and hand-carved ceramics in the Goodison collection of contemporary British crafts at the Fitzwilliam, which complement the mostly thrown or moulded historic ceramics in the Museum’s collection. James Oughtibridge is a graduate of Ceramics and Glass Master’s Degree at the Royal College of Art and has been exhibiting since 2002. He was the winner of the Liaigre Prize at Collect 2018. His work is undecorated, focussing on fluidity of form and the interplay between concave and convex shapes. This is his first piece to enter a public collection.

From CHRISTY LANE and TAMARA THOMAS (daughters of David Lane): David Lane (d. 2019) of Abington Pottery, jar, earthenware, with blue glaze and incised wave decoration, c. 2010.

In 1964, David Lane established Abington Pottery in a grade II* listed former medieval hall house in the local village of Abington. The Abington Pottery’s stall was a feature of Cambridge market for around 40 years, selling well-made, unpretentious everyday ceramics. This larger, more ornamental piece continues the Glaisher tradition of collecting examples from small country potteries as well as major factories, e.g. Rye and Donyatt potteries.

From Prof. OH MANCHUL: Prof. Oh Manchul (b. 1963) Ceramic panel, depicting five ancient Korean vases with underglaze cobalt blue, underglaze iron brown and overglaze enamel and a traditional screen behind (171 x 64 cm). Korean, 2015.

Prof. Oh Manchul (b. 1963) graduated from Korea’s most renowned art university, where he is now a professor. Here he has executed a traditional painting onto a ceramic panel using a variety of techniques.


Seo Kwang-soo is the 14th Ceramic Master of Korea as well as an Intangible Cultural Treasure (No.41) of Gyunggi Province. He strictly adheres to the traditional Korean ceramic methods from the beginning to the end of the process. He extracts his own clay and uses only pine for firewood in his kiln, making all of his works unique. Unless the piece is absolutely perfect, he is known to take a hammer to his work to destroy it. His moon jar donated to Fitzwilliam by I Cheon City resembles an 18th-century moon jar produced at the Royal kiln. The slightly imperfect forms are manifested as a perfect art work.
From SUE LINES: Jar, grey heavy stoneware with olive-green glaze. It has a high shoulder with a band of impressed net-pattern and two applique cartouches of figures. Two vertical loop-handles on shoulder. Base is unglazed. Chinese, Yue ware, Western Jin (265-316); Ram, grey stoneware with olive-green glaze. It has stylized wings incised on body and a concealed hole on the head. Chinese, Yue ware, Western Jin (265-316); Jar with dish-shaped mouth, earthenware with green lead glaze. Chinese, Late Western Han dynasty (1st century BC-1st century AD); Covered tripod jar, reddish earthenware with moulded decoration and green lead glaze. Chinese, Late Western Han dynasty (1st century BC-1st century AD); Pilgrim vase, earthenware with green lead glaze. Chinese, Liao (916-1125); Ewer, earthenware with green lead glaze. Chinese, Liao (916-1125); Ewer in the shape of a double-gourd, porcelain with translucent glaze, except the base. Chinese, Yuan Dynasty (c.14th century); Jar, stoneware with carved decoration and green glaze. Chinese, Ming dynasty (14th-15th centuries); Funerary model, earthenware figure, depicts a male servant standing on an unglazed base. His face is finely modelled, slipped and cold-painted, while his torso was applied with amber glaze and trousers with green glaze. Chinese, Ming Dynasty (1368-1644); Funerary model of a chair, earthenware covered with green lead glaze. Chinese, Ming Dynasty (1368-1644); Seated figure, clay, unglazed, holding a fan in his right hand. Vietnamese, 15th-16th century?; Ewer, stoneware in the shape of double gourd with a small vase on top. Decorated with underglaze cobalt blue. Vietnamese, 15th-16th century; Dish, beige stoneware with light blue glaze and yellowish colour around the rim. Jun ware, Chinese, Yuan Dynasty (c.14th century); Bowl, shaped as a peach and a parrot curled around it and decorated in underglaze blue. Vietnamese, late 15th-16th century from the Hoi An hoard; Water dropper, in the form of a frog, decorated with a dot pattern with the bulging eyes ringed in blue with a central pupil. Vietnamese, late 15th-16th century from the Hoi An hoard; Container, in the shape of a plant and decorated in underglaze blue with a flower. Vietnamese, late 15th-16th century from the Hoi An hoard; Bowl, shaped as a peach and a parrot curled around the left side of the vessel, the beak resting on the moulded leaf of the fruit. The interior is decorated with a spray of peach blossom in underglaze blue. Vietnamese, late 15th-16th century from the Hoi An hoard; Dish, with raised lip, footring, painted with fish among waterweeds in underglaze cobalt. Vietnamese, 16th century from the Hoi An hoard; Globular porcelain jar with vestigial foot and short neck covered with blue decoration of cloud collar around the neck and flowers around the body in a robust, rural style. Korean, second half of 19th century.

From DAVID HORBURY: Louis Hanssen (1934-68), jar and cover with fluted decoration, electric-fired stoneware with dark brown glaze, c. 1962–63. 24cm high.

Louis Hanssen (1934-68) was an important but tragic figure in the history of British Studio Pottery. Originally a Canadian poet and theatre designer, he came to England and met the Australian potter Gwyn Hanssen Pigott. She taught him how to throw, a technique for which he had a natural aptitude. He quickly became successful. Although Hanssen was openly gay, he and Gwyn were married briefly. Hanssen died suddenly in 1968 from an accidental drugs overdose.

Hanssen was part of the wave of artists who chose clay as their medium in the early 1960s. The Museum has a few pieces by Gwyn Hanssen Pigott in its permanent collection but nothing by Louis Hanssen. This particular piece also has superb provenance. It was given by the artist to his friend, the potter Emmanuel Cooper. Cooper later included it in the seminal Crafts Council exhibition The Maker’s Eye (1982). It is offered to the Museum by David Horbury, Cooper’s partner. As Hanssen had such a short career and made relatively few pieces, this jar and cover is an especially rare thing.

From SUE LINES: Patricia Shone (b. 1962), raku-fired pot, 2017–18. 22cm high.
This contemporary piece was made by Shone in her studio on the Isle of Skye. Her work replicates, on a much smaller scale, the texture of the surrounding mountainous landscape. Her raku technique is interesting too and her pots have an almost primeval feel about them. In 2019, she was awarded the Emmanuel Cooper Prize for her work.

From TIMOTHY BARKER: Susie Cooper (1902-1995), Spanish Dancer, earthenware figure, painted in blue glazes and brown enamel; with wooden plinth, Burslem School of Art, 1919-1922, unmarked; h. 34.7cm; Susie Cooper Pottery, Wood & Sons Ltd, Burslem, earthenware bowl carved with a squirrel design; glazed jade green, c. 1932-33; h. 10cm, d. 24cm; Susie Cooper Pottery, Wood & Sons Ltd, Burslem, earthenware tureen and cover, ‘Kestrel’ shape, decorated in ‘Crayon Line’ with green underglaze crayon and mid-green enamel, c. 1935; h. 12.5cm, d. 21.5cm; Susie Cooper Pottery, Wood & Sons Ltd, Burslem, earthenware cup and saucer decorated with brown and black underglaze crayon under dull pink glaze, mid-late 1930s; cup: h. 5.3cm, d. 9.5cm, saucer: h. 2cm, d. 14.4cm; Susie Cooper Pottery, Wood & Sons Ltd, Burslem, earthenware plate decorated with ‘Acorn’ transfer print and green, amber, brown and grey enamels, 1937-40; h. 2.6cm, d. 25.5cm; Susie Cooper Pottery, Wood & Sons Ltd, Burslem, earthenware child’s dish, with under-glaze drawing of a cat with a ball of wool, c. 1934-1938; h. 3.8cm, d. 17.3cm; Susie Cooper Pottery, Wood & Sons Ltd, Burslem, earthenware part-salad set, painted under-glaze with red-brown and dark green scrolls, comprising serving plate, side plate and oil jug with stopper, c. 1939; serving plate: h. 3.4cm, d. 30.5cm, side plate: h. 1.5cm, d. 15cm, bottle: h. 18.5cm, d. 9cm; Susie Cooper Pottery, Wood & Sons Ltd, Burslem, earthenware coffee can and saucer with ‘Wedding Ring’ banded pattern in pale turquoise, orange-brown and brown, 1935-1964; cup: h. 7.2cm, d. 7.5cm, saucer: h. 2.5cm, d. 14.5cm; Susie Cooper Pottery, Wood & Sons Ltd, Burslem, earthenware trio of cup, saucer and side plate, aerographed on-glaze in mustard yellow, with ‘Starburst’ decoration in sgraffito and red and green enamel, c. 1946; cup: h. 6.2cm, d. 10.2cm, saucer: h. 2.2cm, d. 15.4cm, side plate: h. 2cm, d. 17.5cm; Susie Cooper Pottery, Wood & Sons Ltd, Burslem, earthenware tea plate, aerographed on-glaze in smoke blue, decorated with sgraffito quatrefoil and feathered wishbone in enamels, c. 1947; h. 2cm, d. 20.7cm; Susie Cooper Pottery, Wood & Sons Ltd, Burslem, earthenware coffee pot with cover, ‘Kestrel shape’, aerographed on-glaze in pink and decorated with ‘Leaf’ pattern in sgraffito and brown and black enamels, c. 1947, coffee pot and cover: h. 18.5cm, w. 16.5cm; Susie Cooper Pottery, Wood & Sons Ltd, Burslem, earthenware cup and saucer, ‘Kestrel shape’, aerographed on-glaze in pink and decorated with ‘Leaf’ pattern in sgraffito and brown and black enamels, c. 1947, cup: h. 5.8cm, d. 6.4cm, saucer: h. 1.8cm, d. 12.2cm; Susie Cooper Pottery, Wood & Sons Ltd, Burslem, earthenware soup tureen, cover and stand, ‘Falcon’ shape, decorated with ‘Tree of Life’ pattern in under-glaze green and pink, c. 1947; tureen & cover: h. 19cm, d. 24.5cm, stand: h. 4cm, w. 30cm; Susie Cooper China Ltd, bone china trio of cup, saucer and side plate, ‘Quail’ shape, aerographed in maroon enamel, decorated with ‘Lion and Unicorn’ pattern in sgraffito, black enamel and gold, 1951; cup: h. 6cm, d. 10cm, saucer: h. 2cm, d. 15cm, side plate: h. 1.5cm, d. 17cm; Susie Cooper China Ltd, bone china trio of cup, saucer and side plate, ‘Quail’ shape, aerographed in turquoise blue enamel, decorated with ‘Lion and Unicorn’ pattern in sgraffito, black enamel and gold, 1951; cup: h. 6cm, d. 10cm, saucer: h. 2cm, d. 15cm, side plate: h. 1.5cm, d. 17cm; Susie Cooper China Ltd, bone china vase, aerographed in olive green and decorated in sgraffito with five large feathery spirals finished in black enamel; c. 1958, h. 20.5cm, d. 15cm; Wedgwood (Susie Cooper Pottery), bone china teapot with cover, ‘Can’ shape decorated with ‘Harlequimade’ pattern in pink, turquoise blue and black enamels, c. 1968-69; teapot and cover: h. 12cm, d. 24cm, w. 10.7cm; Wedgwood (Susie Cooper Pottery), bone china cup and saucer, ‘Can’ shape decorated with ‘Harlequimade’ pattern in pink, turquoise blue and black enamels, c. 1968-69; teapot and cover: cup: h. 6.5cm, d. 6.5cm, saucer: h. 2cm, d. 14cm; Wedgwood (Susie Cooper Pottery), bone china bowl decorated in ‘Chou Dynasty’ design of dragons and other ancient Chinese-inspired images, with covercoat transfer, aerographed colour, sgraffito, banding and painting in turquoise, blue and gold, c. 1971-77; h. 11cm, d. 24.5cm.
Susie Cooper, RDI OBE (1902–95) was one of the most prominent ceramic designers of the twentieth century. Based in Burslem, Staffordshire, she ran Susie Cooper Pottery from 1929 until 1980, at first in collaboration with Wood & Sons and from 1966 as part of the Wedgwood Group. She was elected a Royal Designer for Industry in 1940 and appointed OBE for her ‘contribution to the maintenance of excellence in industrial ceramic design’ in 1979. This selection, offered by Susie Cooper’s estate (her son, Tim Barker), was chosen by the Keeper and Curator of Applied Arts who had ‘first pick’ from a collection comprising thousands of pieces. This selection, factory marked and in excellent condition, spans Cooper’s career and includes examples of her signature forms and techniques, such as aerographing, banding and underglaze crayon, as well as designs for the Royal Pavilion at the 1951 Festival of Britain and designs shown at the British Industries Fairs of 1932, 1947 and 1970. It will transform the Museum’s current holdings by Cooper (one teapot, three cups and saucers and a plate, all bone china, 1960s–80s) and significantly add to the number of objects in the collection designed by women.

ALLOCATIONS

Accepted by HM Government under the Cultural Gifts Scheme from the Ades Family and allocated to the Fitzwilliam, 2019: Intact fritware albarello, with a turquoise glaze, having underglaze decoration with a band of bold Kufic calligraphy in black around the upper body, vertical fluted lines in black and blue around the lower body, arabesques on the neck and a band of calligraphy around the upper neck. Some iridescence. Rubbing to the glaze on one letter of the inscription. Height: 32.3 cm Iran, Kashan, early 13th century (formerly on loan from Timothy Ades, loan number AAL.16-1948); Intact fritware figure of a crouching lion, decorated with a turquoise glaze, a cobalt blue streak on the left hind leg. Glaze worn in places, iridescence, split on base. Height: 18.5 cm Iran, early 13th century (formerly on loan from Timothy Ades, loan number AAL.20-1948); Intact fritware bottle, with a globular body, a tall neck and flaring lobed mouth, with lustre decoration of two bands of naskh calligraphy around the body, arabesques on the shoulders, stylised plants on the lower body, a band of calligraphy around the rim of the mouth. Height: 24.8 cm Iran, Kashan, early 13th century (formerly on loan from Timothy Ades, loan number AAL.27-1948); Fritware pot, with a globular body rising to a low vertical neck, with two leonine handles and two spouts, decorated in lustre, the body with panels of arabesque alternating with vertical panels of two animals; a band of calligraphy and a band of hares around the neck, and a band of calligraphy around the rim, a rosette at the base of the interior, and a band of inscription around the inner face of the mouth. Chips on the rim. Height: 13.5 cm Iran, Kashan, early 13th century (formerly on loan from Timothy Ades, loan number AAL.34-1948); Intact fritware bowl with a low foot, the lower side walls flaring then turning upwards, the rim turned inwards with a flange, with lustre decoration, having two figures in the centre, and bands of calligraphy around the rim and the upper side walls; the exterior with a bold Kufic inscription in white against a lustre ground. Crackling in the glaze, lustre faded in the centre. Diameter: 20.3 cm Iran, Kashan, early 13th century (formerly on loan from Timothy Ades, loan number AAL.40-1948); Large fritware dish with lustre decoration, having an arabesque design radiating from a central four branched stylised palmette, a band of calligraphy around the rim. Multiple breaks, repaired, repainting. Diameter: 36.6 cm Iran, Kashan, early 13th century (formerly on loan from Timothy Ades, loan number AAL.53-1948); Fritware dish, with lustre decoration, having a design of fifteen seated women with a river in which three fish swim painted below; two bands of naskh calligraphy around the side walls. The exterior with ten large circular medallions. Broken and repaired, missing areas, repainting. Diameter: 34.8 cm Iran, Kashan, early 13th century (formerly on loan from Timothy Ades, loan number AAL.55-1948); Intact conical fritware bowl, with slightly rounded sides, turquoise glaze and incised decoration. Small cracks to the glaze. Diameter: 19 cm Iran, 13th century (formerly on loan from Timothy Ades, loan number AAL.58-1948); Conical fritware bowl, with straight sides and a cylindrical foot, with a transparent glaze, decorated with four radiating bands of naskh calligraphy in
white against a black ground, a stripe of blue to each side, alternating with four panels with arubesques in black, with a triangle of blue. The exterior with four florets. Breaks and repairs, glaze discoloured. Diameter: 20.5 cm Iran, early 13th century. (formerly on loan from Timothy Ades, loan number AAL.66-1948); Fritware bowl, with straight sides, having lustre decoration, the base with a quatrefoil in blue, with palmettes in white, the sides with calligraphy in lustre against a white ground, divided by four groups of florets with blue dots, and a band of calligraphy reserved in white against a lustre ground around the rim. The exterior with an upper band of naskh, and a lower band of Kufic calligraphy in white against a lustre background. Broken and repaired, exterior faded to one side. Diameter: 22 cm Iran, Kashan, early 13th century (formerly on loan from Timothy Ades, loan number AAL.74-1948); Intact fritware bowl, with rounded sides, decorated with eight radiating segments alternately of cobalt and lustre, two lustre segments with a seated figure, two with a Kufic inscription; the exterior with a band of calligraphy in lustre over a cobalt background. Diameter: 17 cm Iran, Kashan, early 13th century (formerly on loan from Timothy Ades, loan number AAL.75-1948); Fritware bowl, with polychrome Mina'i decoration, having an interlace design in the base in red, pale blue and dark blue, with birds decorated with gold in the interstices, a chevron design around the lower sides, the upper sides with relief decoration highlighted in gold with medallions containing arubesques and panels with pairs of birds in white, blue and pink. The exterior with pairs of addorsed birds and a band of palmettes around the rim on a turquoise background. Broken and restored. Diameter: 21.8 cm Iran, Kashan, early 13th century (formerly on loan from Timothy Ades, loan number AAL.79-1948); Intact fritware jug with bulbous body and tall cylindrical neck, with a turquoise glaze, moulded designs of geometric patterns on the body and neck. Chip on the rim. Some iridescence. Height: 21.8 cm Iran, late 12th-early 13th century (formerly on loan from Timothy Ades, loan number AAL.2-1976); Intact fritware jar of rounded form with two feline handles, with turquoise glaze. The interior of the vessel also with turquoise glaze. Chips at rim and foot, slight iridescence. Height: 15 cm Iran, late 12th-early 13th century (formerly on loan from Timothy Ades, loan number AAL.4-1976); Intact fritware bottle, with turquoise glaze, the globular body decorated with gold over the glaze in three sections of arubesques; the tall neck with a studded design around the top. The gold decoration decayed and worn. Height: 17 cm Iran, late 12th-early 13th century (formerly on loan from Timothy Ades, loan number AAL.15-1976); Fritware albarelo, decorated with a turquoise glaze, having a band of Kufic script in low relief at the top of the body. Crack at neck, deep cracks in glaze. Height: 22.3 cm Iran, late 12th-early 13th century (formerly on loan from Timothy Ades, loan number AAL.6-1983); Intact fritware figure of a horseman, with turquoise glaze, with underglaze black decoration of dots on the horse and rider, the reins painted in black. Iridescence. Height: 13.5 cm Iran, late 12th-early 13th century (formerly on loan from Timothy Ades, loan number AAL.11-1983); Intact fritware aquamanile in the form of a standing ox, with lustre decoration, with the figure of a running animal painted on either side of the body, a circular mark in the centre of the base, having a handle and a low circular spout on the back. Decay of glaze towards the back. Height: 18 cm Iran, Kashan, early 13th century (formerly on loan from Timothy Ades, loan number AAL.13-1983); Conical fritware bowl, with slightly rounded sides and a low cylindrical foot, painted in the monumental style with lustre decoration, having a figure in the centre holding a wine cup; two bands of inscription on the side walls, the exterior with five roundels divided by pairs of vertical lines. Broken and repaired, a new section on the rim. Diameter: 17.9 cm Iran, Kashan, early 13th century (formerly on loan from Timothy Ades, loan number AAL.14-1983); Intact fritware ewer, the piriform body with a strap handle and the spout in the form of a cockerel head, decorated in lustre with cobalt blue, the body with panels of arubesques, highlighted in blue alternating with vertical panels of naskh script in lustre against a white ground, bands of calligraphy at the shoulder and around the lower body in white against a lustre ground. Height: 22 cm Iran, Kashan, early 13th century (formerly on loan from Timothy Ades, loan number AAL.19-1983); Intact fritware ewer with a fluted cylindrical body, a strap handle, a tall neck and a high spout, with a turquoise glaze, the body with black underglaze decoration of ropework patterns alternating with vertical rows of florets, the fluting emphasised with vertical lines of dark blue. Chips at spout, some iridescence, crackled glaze.
Height: 35 cms. Iran, late 12th-early 13th century (formerly on loan from Anthony Ades, loan number AAL.18-1948); Fritware ewer, with a fluted cylindrical body, decorated in lustre, with alternating vertical bands of calligraphy in lustre against a white background and scrolls in white against a lustre background; the shoulders with radiating bands of lustre and scrolls on a white ground; the neck with a large floret in white on either side, and the high spout with five roundels, the strap handle with lustre decoration. Broken at spout, original spout. Height: 35 cm Iran, Kashan, early 13th century (formerly on loan from Anthony Ades, loan number AAL.22-1948); Fritware ewer, with a piriform body, a short spout emerging from the body, and a wide mouth and a strap handle, with lustre decoration, the body with panels of palmettes, highlighted in blue, separated by four vertical bands of calligraphy in lustre against a white background, a calligraphic band around the neck and another around the lower body. Repair at base of handle. Height: 17.5 cm Iran, Kashan, early 13th century (formerly on loan from Anthony Ades, loan number AAL.23-1948); Conical fritware bowl with slightly rounded sides and a raised foot, with lustre decoration, having curved sides, in the centre two opposed birds in a central medallion, the upper walls with a band of pseudo calligraphy and arabesque broken with six roundels, the rim with lustre. The exterior with a band of pseudo-cursive calligraphy. Broken, repaired, small missing sections. Diameter: 16 cm Iran, Kashan, early 13th century (formerly on loan from Anthony Ades, loan number AAL.47-1948); Conical fritware bowl, with straight sides, having lustre decoration, the interior with arabesques highlighted in cobalt blue on the base, the sides with a band of calligraphy in four sections, each separated by a medallion in blue and lustre, a band of calligraphy around the rim with a thin blue border above and below; the exterior with a band of bold Kufic in white against a lustre background. Broken and repaired, chips at rim. Diameter: 22 cm Iran, Kashan, early 13th century (formerly on loan from Anthony Ades, loan number AAL.73-1948); Intact conical fritware bowl, with straight sides, with polychrome Mina’i decoration; a central medallion with a horse rider facing left, the lower sides with a band of palmettes, the upper sides with a band of floriated Kufic script in red, green and blue panels divided by cartouches in the form of hanging lamps; the exterior with two bands of a hatched design and a central band of stylised calligraphy. Crackles in glaze, crack on interior wall. Diameter: 19.8 cm Iran, Kashan, early 13th century (formerly on loan from Anthony Ades, loan number AAL.77-1948); Earthenware bowl, with curved sides, celadon green glaze, the interior with a relief design of three fish, the exterior ribbed. Broken section at rim. Diameter: 21.7 cm Iran, 13th-14th century (formerly on loan from Anthony Ades, loan number AAL.80-1948); Conical earthenware bowl, with straight sides, decorated with a band of Kufic script in red slip, palmettes in green and brown slip, with stems radiating from the centre. Diameter: 19.9 cm Eastern Iran, 10th century (formerly on loan from Anthony Ades, loan number AAL.96-1948); Earthenware bowl, with rounded sides, decorated in the centre of the base with a trefoil of three radiating lines, placed within a circular border of brown slip with three triangular elements, a band of olive slip above this and the rim with a looped pattern in brown slip. Diameter: 15.8 cm Eastern Iran, 10th century (formerly on loan from Anthony Ades, loan number AAL.97-1948); Intact conical fritware bowl, with straight sides, decorated with a turquoise glaze, with incised and pierced decoration, the rim scalloped. Some iridescence. Diameter: 14.8 cm Iran, late 12th-early 13th century (formerly on loan from Anthony Ades, loan number AAL.1-1976); Intact fritware jug with a globular body and a cylindrical slightly flaring neck, with turquoise glaze, having incised palmette decoration on the body, the handle with indentations to simulate openwork. Slight iridescence, small chips to rim. Height: 19 cm Iran, late 12th-early 13th century (formerly on loan from Anthony Ades, loan number AAL.3-1976); Intact conical fritware bowl with straight sides, with a transparent glaze, decorated with sixteen radiating bands, eight in white with florets alternating with eight darker bands, which in turn alternate between four bands with naskh calligraphy in white against a black ground and four bands with an interface pattern of palmettes in blue reserved against a black ground; the exterior with ten palm fronds. A pre-firing chip at rim. Diameter: 16.5 cm Iran, Kashan, early 13th century (formerly on loan from Anthony Ades, loan number AAL.5-1976); Intact fritware jug with lustre decoration, having a band of Kufic script around the body in white against a background of lustre scrolls, a band of naskh
script in white on a lustre background above and below, large palmettes in white around the lower body, and cartouches on the neck surmounted by a further band of naskh script, with pseudo-calligraphy inside the neck. Chips at the foot. Height: 24 cm Iran, Kashan, early 13th century (formerly on loan from Anthony Ades, loan number AAL.12-1976); Intact fritware bowl, on a raised foot with curving sides and vertical sidewalls, with lustre decoration, having steeply curving sides and a high footring; the interior with loosely painted lines in lustre, the exterior with three lustre figures in medallions alternating with four medallions with arabesques (two medallions with arabesques adjacent to each other), the medallions outlined in blue. Diameter: 19.5 cm Iran, Kashan, early 13th century (formerly on loan from Anthony Ades, loan number AAL.14-1976); Intact fritware bowl with rounded sides and a raised foot, with a transparent glaze, the interior decorated with a central six pointed interlaced floret and a band of black leaves, a band of blue around the rim with a dog-tooth design in black. The exterior with six plant sprays in black. Diameter: 15.4 cm Iran, Kashan, late 12th-early 13th century (formerly on loan from Anthony Ades, loan number AAL.8-1983); Intact fritware aquamanile in the form of a crouching lion, with lustre decoration, having a handle and low circular spout on the back. The face depicted in stylised lines, each haunch decorated with roundels and abstract spirals of lustre, a figure of a bird in white against a lustre ground in a medallion on the back. Decayed glaze on back. Height 13.1 cm Iran, Kashan, late 12th-early 13th century (formerly on loan from Anthony Ades, loan number AAL.12-1983); Fritware stem bowl, with a shallow bowl and a high footring; with lustre decoration, painted in the centre with two figures facing a small tree; the border with running animals; the exterior with abstract patterns. Broken and repaired at rim, area of body replaced, repaint. Diameter: 22.4 cm Iran, Kashan, early 13th century (formerly on loan from Anthony Ades, loan number AAL.15-1983); Fritware figure of a crouching lion, with lustre decoration, the facial features represented by lines, having spirals on the back and a central medallion. Broken at the neck, lustre worn. Height: 7.5 cm Iran, Kashan, early 13th century (formerly on loan from Anthony Ades, loan number AAL.16-1983); Fritware conical bowl with straight sides; the base with a central medallion of palmettes arranged in a quatrefoil, surrounded by a band of naskh calligraphy in white against a lustre ground, the side walls with flying birds in white against a lustre ground and arabesques highlighted in cobalt blue. The exterior with a band of calligraphy in white against a lustre ground, a dark blue line and a band of stylised plants. Broken and repaired. Diameter: 19.5 cm Iran, Kashan, early 13th century (formerly on loan from Anthony Ades, loan number AAL.17-1983); Intact fritware bottle with lustre decoration, the bulbous body with seven medallions containing pairs of stylised birds, with a band of calligraphy and a band of running animals at the shoulders. The tall neck with a flange at the top and slightly flaring mouth. Height: 20.8 cm Iran, Kashan, early 13th century (formerly on loan from Jane Ades, loan number AAL.31-1948); Intact conical fritware bowl having straight sides, with lustre decoration, in the centre a medallion with palmettes, surrounded by a band of ducks, the sides with bands of Kufic calligraphy, ducks and naskh script, with a blue splash in the base. The exterior decorated with roundels. Crackle to glaze. Diameter: 26.6 cm Iran, Kashan, early 13th century (formerly on loan from Jane Ades, loan number AAL.41-1948); Fritware dish, with shallow rounded sides and high foot, with lustre decoration, painted in the large scale miniature style, having a lady riding in a palanquin on horseback, facing right, a band of Kufic calligraphy around the rim. Broken and repaired, missing and restored section at rim. Diameter 19.5 cm Iran, Kashan, early 13th century (formerly on loan from Jane Ades, loan number AAL.54-1948); Intact conical fritware bowl with straight sides, decorated with twelve radiating bands in white each with a single bird in black and a spandrel in a top corner, alternating with twelve bands alternately with naskh calligraphy reserved in white against a black ground, and leaf patterns in black against blue, the exterior with ten florets. Chip on rim, iridescence, cracking of glaze. Diameter: 22.2 cm Iran, Kashan, early 13th century (formerly on loan from Jane Ades, loan number AAL.67-1948); Conical fritware bowl with straight sides, with lustre decoration; in the centre of the base are two antelope, the side walls with a band of naskh calligraphy in four sections, broken by small medallions, against a white ground, and a band of Kufic script in blue, against a lustre background with scrolls and palmettes reserved in white, broken by four medallions
with palmettes. The exterior with a broad band of naskh in white against a lustre background, below which is a band of cobalt blue, with two bands of dot and line motifs around the lower body. Broken and repaired. Diameter: 19.8 cm Iran, Kashan, early 13th century (formerly on loan from Jane Ades, loan number AAL.72.1948); Intact fritware bowl with straight sides, with polychrome Mina‘i decoration; on the interior is a central figure of a horseman facing left, the sides with six medallions containing palmettes alternating with cartouches containing palmettes hanging from the upper border, above which is a band of Kufic calligraphy reserved in white against a segmented red, white and blue background. The exterior with two bands of hatching and a central band with Kufic calligraphy in turquoise with details picked out in red. Small chips at rim, slight iridescence. Diameter: 20.2 cm Iran, Kashan, early 13th century (formerly on loan from Jane Ades, loan number AAL.78.1948); Fritware jug, with a globular body and a short vertical neck, having a turquoise glaze, decorated around the body in underglaze black with vertical lines arranged in pairs, and on the neck with thin vertical black lines. Broken and repaired at the rim and on the body. Height: 12.8 cm Iran, late 12th-early 13th century (formerly on loan from Jane Ades, loan number AAL.82.1948); Earthenware conical bowl, with straight sides, having a pseudo-Kufic inscription in red in two sections with two palmettes, four roundels with stems radiating from the centre, decorated in red, brown and green slip. Three pontil marks in the base. Diameter: 19.2 cm Eastern Iran, 10th century (formerly on loan from Jane Ades, loan number AAL.95.1948); Intact fritware dish on a raised foot with low curving side walls and a wide rim, with lustre decoration; having two seated figures painted in the centre with a band of pseudo-Kufic calligraphy around the upper sides, the exterior with stylised floral decoration. Chips at rim. Diameter: 16.2 cm Iran, Kashan, early 13th century (formerly on loan from Jane Ades, loan number AAL.8.1976); Intact fritware ewer, with a globular body, a short spout emerging from the body, and a flaring neck, with lustre decoration, with bands of calligraphy around the body with arabesques painted on the shoulder, and a ‘chain-and-stripe’ motif on the neck. Split on body, light cracking of glaze. Height: 22.5 cm Iran, Kashan, early 13th century (formerly on loan from Jane Ades, loan number AAL.9.1976); Intact conical fritware bowl, with straight sides, decorated with white slip and a clear glaze, the sides pierced and incised, the rim with a serrated edge. Crackles in the glaze, discolouration at the rim. Diameter: 15.5 cm Iran, Kashan, early 13th century (formerly on loan from Jane Ades, loan number AAL.1.1983); Intact fritware bowl, with curved sides, decorated with a turquoise glaze, the interior with a moulded fluted rib pattern in two bands. Slight iridescence, crackle to glaze. Diameter: 17.5 cm Iran, early 13th century (formerly on loan from Jane Ades, loan number AAL.3.1983); Intact conical fritware bowl, with slightly rounded sides, decorated with a turquoise glaze, and with pierced and incised decoration. Some iridescence. Diameter: 15 cm Iran, early 13th century (formerly on loan from Jane Ades, loan number AAL.4.1983); Intact fritware bowl, on a raised foot and with rounded sides, the interior with a central medallion having flowering plants in black against blue, the ground with small florets against a white background, a blue band around the rim. The exterior with six plants in black. Marks in glaze on internal base. Diameter: 15.2 cm Iran, Kashan, early 13th century (formerly on loan from Jane Ades, loan number AAL.7.1983); Albarello, with blue glaze, and black underglaze decoration, with a stem with leaves running horizontally around the body. Iridescence. Height 8.8 cm Iran, early 13th century (formerly on loan from Jane Ades, loan number AAL.10.1983); Small fritware bowl with rounded sides, with lustre decoration, the interior with four birds in polygonal cartouches, the edges of the cartouches highlighted in blue, with a central quatrefoil; the steeply rising sides with a band of pseudo-Kufic inscription. The exterior is decorated with concentric bands of lustre around the lower body and thin vertical lines on the upper body. Broken and restored at rim. Diameter: 10 cm Iran, Kashan, early 13th century (formerly on loan from Jane Ades, loan number AAL.18.1983); Intact fritware ewer, of a tapering globular form with a short handle, decorated in lustre, with panels of palmettes with cobalt blue highlighting, separated by vertical bands of naskh in lustre against a white ground, a further band of naskh in white against a lustre background around the base of the neck, and a similar band around the lower body; an interlace at the base of the neck, with flying birds on the neck, a strap-work pattern on the handle and a band of naskh around the mouth.
Height: 20.2 cm Iran, Kashan, circa 1210 AD (formerly on loan from Rosemary Ades, loan number AAL.24-1948); Intact fritware bottle, with a globular body, a tall neck and lobed mouth, decorated with lustre, having vertical striped lines on the body, naskh calligraphy in white against a lustre ground at the shoulders, a tall neck with abstract decoration of circles on lines and with a pseudo-Kufic inscription inside the flaring mouth. Crackles in glaze, faded lustre at mouth, kiln mark at side.

Height: 25.5 cm Iran, Kashan, early 13th century (formerly on loan from Rosemary Ades, loan number AAL.30-1948); Intact fritware jug, standing on a narrow foot, the lower body with flaring straight conical sides, turning inwards at the rounded shoulder towards the wide cylindrical neck, the handle with a lion finial, decorated with lustre, having bands of medallions around the body, the shoulders with palmettes, the lower neck with a band of large palmettes in white against a lustre ground, a band of Kufic inscription in white against a lustre ground around the upper neck. Decay to the glaze. Height: 20.5 cm Iran, Kashan, early 13th century (formerly on loan from Rosemary Ades, loan number AAL.32-1948); Dodecagonal fritware bowl, with rounded side walls, decorated in lustre, having a seated figure looking at a bowl of fruit in the centre, the twelve panels of the side walls with six panels of abstract floral designs, alternating with three panels of interlace and three panels with parrots, the panels divided by vertical light blue and dark blue lines. The exterior is decorated with floral designs. Broken and repaired, a small section at the rim missing. Diameter 21 cm Iran, 13th-14th century (formerly on loan from Rosemary Ades, loan number AAL.49-1948); Intact fritware figure of a horseman, seated astride a horse, with a shield on his back and a small animal riding behind him; decorated with a transparent turquoise glaze, with underglaze cobalt blue and black. Heavy iridescence, with crackling of the glaze especially on the right side, chips to the right rear of horse. Height: 28.8 cm Iran, Kashan, early 13th century (formerly on loan from Rosemary Ades, loan number AAL.56-1948); Intact conical fritware bowl, having a turquoise glaze and incised decoration in a band around the inner side wall. Discolouration at rim. Diameter: 18.7 cm Iran, early 13th century (formerly on loan from Rosemary Ades, loan number AAL.57-1948); Intact conical fritware bowl with slightly curved sides, incised decoration on the interior under the turquoise glaze. Iridescence, some discoulouration of glaze, crackled glaze. Diameter: 15 cm Iran, early 13th century (formerly on loan from Rosemary Ades, loan number AAL.60-1948); Intact conical fritware bowl with straight sides; with a transparent glaze, decorated with six radiating bands of naskh calligraphy reserved in white against a black ground, each band edged in blue, alternating with six wider panels of floral designs and palmettes in blue and black on a white ground. The exterior is decorated with fourteen plants in black. Some iridescence. Diameter: 21 cm Iran, Kashan, early 13th century (formerly on loan from Rosemary Ades, loan number AAL.64-1948); Fritware bowl with rounded sides, decorated with twelve plain white bands radiating from the centre, alternating with twelve bands which in turn are alternately decorated with naskh calligraphy in white against a black ground, the band edged in blue, and with a leaf pattern. The exterior decorated with seven single water-weed plants. Break on side, repaired, original pieces, chips to rim, iridescence. Diameter: 19.3 cm Iran, Kashan, late 12th-early 13th century (formerly on loan from Rosemary Ades, loan number AAL.65-1948); Fritware bowl, with curving sides; in the base a central medallion with a leaping hare in dark blue amongst foliage in black with turquoise highlights; the walls of the bowl in white with five sprays of flowers alternating with five lines of calligraphy. Broken at the foot and rim, iridescence. Diameter: 19.3 cm Syria, Raqqa, 12th-13th century (formerly on loan from Rosemary Ades, loan number AAL.70-1948); Fritware bottle, with a large bulbous body and a ‘garlic’ neck, having lustre decoration, the body painted with eight medallions containing horsemen, below this is a band of pseudo-Kufic script and plants emerging from a band of lustre rising vertically around the lower body, a band of human headed animals on the shoulders, abstract designs on the neck. Broken and restored, some repainting. Height: 31 cm Iran, Kashan, early 13th century (formerly on loan from Rosemary Ades, loan number AAL.71-1976); Intact fritware bowl with a high footing, having lustre decoration, the interior with a central six pointed star and palmettes, a band of pseudo-Kufic on the inner rim; the exterior decorated with circles and lines. A chip on the rim. Diameter 14.6 cm Iran, Kashan, early 13th century (formerly on loan from Rosemary Ades, loan
number AAL.10-1976); Fritware jug, on a raised foot, with the lower side walls sharply flaring, turning in and tapering slightly to the low vertical neck and wide mouth, with lustre decoration, having five horsemen riding around the body to the left, panels of pseudo calligraphy above and below, an abstract pattern inside the mouth. Some splits in glaze. Small break and repair at rim. Height: 12.5 cm Iran, Kashan, early 13th century (formerly on loan from Rosemary Ades, loan number AAL.13-1976); Intact fritware ewer with a cylindrical body, a strap handle and a tall neck with a high spout, decorated with white slip and a transparent glaze, an incised underglaze decoration. Crackle to glaze, small chips to rim and spout. Height: 27.6 cm Iran, early 13th century (formerly on loan from Rosemary Ades, loan number AAL.2-1983); Fritware ewer with turquoise glaze, the body and shoulders with fluting, a pronounced inward angle at the shoulders, decorated with an applied tooth-edged design and small roundels at the conical neck, the thick cylindrical spout rising steeply. Deep cracks and small areas of repainting at the spout, crackled glaze. Height: 25.5cm Iran, late 12th-early 13th century (formerly on loan from Rosemary Ades, loan number AAL.5-1983)

These 70 Islamic ceramics were formerly on loan to The Fitzwilliam Museum from Timothy, Anthony, Jane and Rosemary Ades since 1948, 1976 and 1983 and were allocated to the Fitzwilliam permanently in 2019. From the Cultural Gifts Scheme Report, 2019:

‘All of the ceramics date to the late-12th and early-13th century from Gurgan (Jurjan), a city near the Caspian Sea destroyed by the Mongols in 1220–21. The Ades collections, part of the Gurgan Finds, were acquired in Egypt in the 1940s by brothers Clement Ades and E.N. Ades, Raymond’s father. They constitute one of the most important collections of ceramics from the period, illustrating the use of lustre, underglaze, overglaze (Mina’i ware), white and monochrome. These are represented in a broad range of wares, including dishes, ewers, bottles, jugs, bowls and figurines. The decorative motifs range from human and animal figures to mythological subjects, inscriptions and abstract patterns. Unusually for Persian ceramics, the majority of the Ades collection pieces remain intact. Most were found in storage jars, believed to have been buried by a merchant protecting his stock from the Mongol invasion. The collections are a rare survival of vibrant and technically impressive medieval Iranian ceramics, both luxurious and of great art historical importance. The Gurgan Finds transformed understanding about medieval Persian pottery when they became known in the 1950s. During the 12th century, workshops were established at Kashan, now central Iran, by potters emigrating from Egypt or Syria, and these produced high-quality pottery in the most sophisticated techniques. Kashan wares represent an important ‘node’ in global ceramic history – making vital contributions via tin-glazing and lustre-painting to European pottery and, via underglaze painting in blue, to the development of Chinese blue-and-white porcelain. In the Islamic world, Kashan established the techniques and standards for all Islamic pottery which followed. The donors expressed the wish that the pieces be allocated to the museums where they have been on loan and on public display. These are the Victoria and Albert Museum (six items), the Fitzwilliam Museum (70 items), the British Museum (18 items), the Bristol Museum & Art Gallery (13 items) and Durham University’s Oriental Museum (six items). Eight items that were not on public display at the time of the donation have been allocated to the Ashmolean Museum of Art and Archaeology.’

PURCHASES

APPLIED ARTS AND SCULPTURE

The clock is supported on four pierced scroll feet. The top is surmounted by a pineapple mount raised on scrolling acanthus leaves. The sound frets to the top and to the side panels are decorated with openwork flowers, and the sides are applied with foliate bosses. The front is decorated with a silvered plate applied with filigree scroll decoration and gilt-metal animal and trophy mounts. The bezel is inset with clear glass cabochons surrounding a white enamel Roman dial with brass hands and sweep seconds. The movement is crafted with twin chain fuses and verge escapement, the hours strike on one bell and quarter chimes on six further bells, a rear wind and hand-set. The back plate is engraved with leafy sprigs.

Clocks were introduced to China by Italian Jesuits in the late 16th century. By the end of the 18th century, Chinese clock-making had made some significant developments, and the present clock displays many features typical of Chinese workmanship. It was probably made in Guangzhou, where locally made clocks entered the market alongside imported clocks.

Purchased for a total of £13,000, using the Alan Green Fund (Hammer: £10,000, Buyer’s premium of 25%: £2,500, 20% VAT on buyer’s premium: £500)

From CHISWICK London: A Chinese Blue and White Bidet, Jiaqing period (c. 1797–1820).

The oval waisted body painted to the interior with a watery landscape with boats on a river, bridges and pavilions and pagodas on the shore, the wide rim with diaper pattern, a small aperture to the top. 61 cm long.

The willow pattern has had an important impact on British design since the 18th century. However, we do not have any Chinese willow pattern in our collection. In addition, as a nineteenth-century piece, this is a useful addition to our Chinese collection, which is lacking in objects made after the eighteenth century. The bidet is an interesting object that was related to personal hygiene and daily life in 18th-century Europe. It shows that Europeans imported many domestic artefacts from China at that time, even bidets. The Chinese craftsmen who made such bidets had never seen or used them.

Purchased for a total of £2,080, using the Alan Green Fund (Hammer: £1,600, Buyer’s premium of 30%: £480)

CERAMICS

From JAYNE MEAD, 15 Anderson Close, Harefield, Uxbridge, UB9 6HF: Two stoneware pots by William Staite Murray (1881–1962), with pale brown glaze and dark brown slip abstract decoration, both signed and dated 1923.

Staite Murray (1881–1962) was one of the finest British Studio Potters and worked in opposition to his better-known counterpart, Bernard Leach. Unlike Leach, Staite Murray didn’t view pottery as a craft but as ‘an abstract plastic art … a direct formal expression, abstract in the sense that it is non-representational’ (his words). Essentially self-taught, he positioned his pots as works of art – often giving them titles – situating them between painting and sculpture and aligning them with the work of contemporary fine artists such as Ben Nicholson and Christopher Wood, with whom he exhibited. Murray was a member of the Seven and Five Society and showed with them in 1927, 1928 and in 1935, in the first exhibition of ‘abstract’ art in the UK. He is a fascinating artist, and under-recognised outside ceramic circles.
The Museum currently holds two pieces by Staite Murray, a small bowl and a large and fine ‘cow’ vase. These are the only two pieces accepted from Dean Milner-White when he offered the Museum his collection in 1947. These new acquisitions, both signed and dated 1923, display some of Murray’s earliest forays into abstraction. The taller of the two appears in a contemporary photograph from 1923, shown on Murray’s stand at the Red Rose Guild Exhibition. The previous owner believes that they were purchased at the same time and is keen that they stay together. They will be purchased using the Shakeshaft Fund, ring-fenced by Dr Shakeshaft for the acquisition of British Studio Pottery.

**Purchased for a total of £3,000 (£1,500 per pot) using the Dr Shakeshaft Fund**

From CORVI-MORA, 1a Kempsford Road, London, SE11 4NU: Shawanda Corbett (b.1989), *Candy Lady* (pair, 2020), glazed stoneware, 64 x 22 cm and 60 x 20 cm.

Corbett is an interdisciplinary artist who creates abstract paintings, ceramics, poetry and performance. Born without legs and with only arm, Corbett’s work reflects her perspective as a woman of colour with a disability and often addresses notions of what constitutes a ‘complete body’. Raised between Mississippi and New York, Corbett is currently pursuing a practice-led doctoral degree in Fine Art at Ruskin School of Art and Wadham College, University of Oxford.

This pair of ceramic works was exhibited in Corbett’s first solo exhibition, *Neighbourhood Garden*. This exhibition comprised works on paper and ceramics that capture the individual personalities of local people from Corbett’s neighbourhood, whom she encountered throughout her childhood. These works aim to move past common ‘tropes’ of African American characters, instead giving dignity and humanity to people often ignored or reduced to stereotypes. The work is produced in pairs; one piece suggesting the appearance of a character, the other, their personality. The amount of lustre on each piece is representative of the status of the character in Corbett’s eyes.

The decoration of each piece is the result of movement and dance – Corbett improvised the painting on these pieces intuitively while listening and dancing to ‘Part 3: Pursuance’ from John Coltrane’s 1965 album, *A Love Supreme*. *Candy Lady* and *Candy Lady* will be the first works by this artist to enter the collection.

**Purchased for a total of £4,000 (excl. VAT), using the Friends of the Fitzwilliam Museum Fund**

**DEPARTMENT OF COINS AND MEDALS**

**GIFTS**

**ANCIENT COINS**

From DR ADRIAN POPESCU: Two ancient coins: (1) Istrus, Tranquillina, Æ, rev. Eagle on dolphin to left (Ruzicka 1917, p. 110, no 529b), 6.01g, holed. (2) Roman Empire, Gallienus (253-60), Billon radiate, Eastern mint, 256-7, rev. Victory and emperor standing (RIC V.1, p. 104, no 452), 3.38g.

**MEDIEVAL COINS AND ARTEFACTS**

From ROY DAVIS: One medieval coin: Anglo-Saxons, AR sceat, Series QIH var., found Norfolk, 2019, 1.28g.
From PAUL and BENTE WITHERS: Five medieval coins: (1) England, Henry I (1100-35), AR cut halfpenny, type 5 uncertain mint, moneyer [?e?uil, 0.57g. (2) As last, but type 10, uncertain mint, moneyer [?r]?icial, 0.60g. (3) As last, uncertain mint, moneyer Hertr[i], 0.55g. (4) England, Henry I, AR cut halfpenny, type 10 contemporary counterfeit, 0.31g. (5) England, Stephen (1135-54), Angevin Facing Bust and Two Stars type in the name of William (Mack 264), cut farthing, uncertain mint and moneyer, found near Old Sarum, Wilts, December 1988, 0.20g.

MODERN COINS, MEDALS AND OTHER ITEMS

From the ART FUND in support of the Currencies of Conflict and Dissent project: Four items: (1) Money Love 1+1 by Stephen Sack, made of incinerated and silvered one and two Euro coins, 21.84g. (2) Aluminium ‘coin’ made from the wreckage of Big Bang 2, 101.84g. (3) Orange Free State, £1 post note, issued at Bloemfontein, August 1899, No. 13351 (Cuhaj 2013, S689a). (4) Orange Free State, 10 shillings post note, issued at Bloemfontein, February 1899, No. 05292 (Cuhaj 2013, S5685a).

From DAVID BRODIE: Two medals: (1) Hungary, Torsos by Tamas Asszonyi, cast Æ medal, c. 97 mm diameter (T. Mullaly, The Medal 1984, p. 56). (2) Hungary, Bethlehem, Kene Menni 1996 ['We shall go to Bethlehem 1996’], uniface cast Æ medal by Tamas Asszonyi, 77 mm diameter, 166.87g.

From DR RUTH M. DIXON: Two medals: (1) U.S.A., Walt Whitman 1819-1919, uniface AE medal for the Franklin Inn Club (Philadelphia), by Robert Tait McKenzie (1867-1938), 123 mm, ring for suspension. (2) U.S.S.R, Maya Plisetskaya (1925-2015), AE medal by Elena Yanson-Manizer, 1964, 61 mm, 110.06g.

From MR PHILIP WHITTINGHAM: Fifty-three medals: (1) Barnsley, School Millennium 2000, 40 mm, 26.56g. (2) Bath, Oldfields School, AR c.35 x 35 mm, ring and ribbon for suspension, 12.17g. (3) Birmingham, St John’s Church, Devindet [Sunday School], 1901, white metal 50 mm, 39.18g. (4) Birmingham, Higher Elementary School, ‘July 1912 LEONARD HALE Head Boy’, 9ct gold, hallmark Birmingham 1912, 29 mm with ring for suspension, 12.54g. (5) Birmingham, Severn Street and Priory First day Adult Schools, Jubilee 1845-95, white metal 43 mm, ring, bars and ribbon for suspension, 34.13g. (6) Blackburn Ragged School, Jubilee October 1881-1931, Al 38 mm, ring and clip for suspension, 7.71g. (7) Blackburn Technical School, foundation 1888, white metal 39 mm, ring, bar and ribbon for suspension, 23.92g. (8) Brighton Grammar School, ‘I.A. Pubitt. GOOD CONDUCT Christmas 1892’, AE 50 mm, 58.68g. (9) Broadstairs Collegiate School, ‘FOR GERMAN’, white metal 44 mm, 30.09g. (10) Colchester National Central Schools, foundation stone laid 21 May 1861, AE 38 mm, 25.38g, in case of issue. (11) Cornwall, Canada, Public Schools, ‘PRESENTED TO Pamela Carson FIRST SCHOLAR OF THE SECOND CLASS’, AR, c. 40 mm, with bar for suspension inscribed ‘1941’, 26.31g. (12) Cumberland County Council Education Committee, ‘TO LIZZIE GRIFFITHS FOR GOOD CONDUCT 1911’, AE 40 mm, pierced for suspension, 27.28g. (13) Durham, Misses Greenhow’s Establishment, ‘To Miss Jones A Reward for general good Conduct June 1840’, AR 37 mm, ring for suspension, 7.77g. (14) East Ham Education Committee, ‘PRESENTED TO I. STROUD. FOR MERIT 1ST CLASS 1909’, AE c. 38 x 40 mm, bar for suspension, 17.40g. (15) Formby, Holmwood School, ‘WON BY R.E. HOEHN.1927.’, AE 25 mm, ring for suspension, 9.76g. (16) As last, but 1928, 10.05g. (17) As last, but ‘Won by I9 [?], Birmingham hallmark 1929, 10.05g. (18) Glasgow School Board, ‘QUEEN VICTORIA MEDAL TO MARION McWILLIAM TUREEN ST. Public School FOR EXCELLENCE 1906-07’, AR 25 mm, Birmingham hallmark, ring for suspension, 7.42g. (19) Hackney, St John Free & Parochial School, ‘THE SEDGWICK MEDAL MABEL G WOOD 1922’, AR 32 mm, Birmingham hallmark 1921, ring for suspension, 14.64g. (20) Harborne Heath, St John’s Daily School, ‘To Alice Stacey FOR SUPERIOR MERIT DURING THE YEAR ENDING MARCH 1874’, AR 43 mm, Birmingham hallmark 1873, 44.99g. (21) Islington, St James Prebend St, ‘JAMES STEARN FOR REGULAR ATTENDANCE’, white metal 44 mm, 27.08g. (22) Kidderminster, St John Baptist’s Sunday School, 1901, white metal 50 mm, 36.94g. (23) Leamington Spa, New Milverton, St Mark’s Sunday Schools, 1893, AE 50 mm, ring, ribbon and
two bars (‘1894’ and ‘1895’) for suspension, 87.04g. (24) Lewisham, Coffe’s Grammar School, 250th anniversary 1652-1902, AE 38 mm, 27.43g. (25) London, St Marylebone, Hampden Gurney School, ‘TOP BOY THOMAS HESLIP’, AR 44 mm, bar for suspension, 59.29g, box of issue. (26) Manchester, Beech St Sabbath School, ‘SHAW MEDALLIST 1913 Florence Maud Stockham for loyalty as a scholar’, AR 27 mm, Birmingham hallmark 1913, ring for suspension, 8.64g. (27) Newcastle upon Tyne, J. Bruce’s Academy, ‘INDUSTRY REWARDED’, AE 34 mm, pierced for suspension, 17.07g. (28) Plumstead, Vicarage Road Board School, white metal 44 mm, pierced for suspension, 31.76g. (29) Poplar, Upper North Street School, Centenary of bomb 13 June 1917-2017, white metal 44 mm, 22.35g. (30) Reading Blue Coat School, Tercentenary of foundation 1646-1946, AE 24 mm, ring and ribbon for suspension, 7.19g. (31) Wheeling, West Virginia, Mount de Chantal, ‘Awarded to Aileen O’Brien June 7, 1926 Yr II Class’, AR cross, ring for suspension, 6.17g. (32) Scotland, Lennox School, ‘DUX CLASS 1ST’, AR 33 mm, Glasgow hallmark, 1839, 3.29g. (33) St John’s Grammar School, ‘Ex VI JUNIOR DIVISION Ellison Young Session 1898-99’, AR c. 32 x 36 mm, hallmark Birmingham 1898, ring and clip for suspension, 9.61g. (34) St Stephen’s School, ‘AWARDED to Adelaide l’Strange’ ‘1864’, AR 34 mm, ring for suspension, 9.99g. (35) Sunday School Award of merit, AR 37 mm, hallmark Birmingham 1902, 23.91g. (36) Sunday School Award of merit, AR 31 mm, ring for suspension, 9.05g. (37) Wales, Calvinistic Methodists Sunday Schools 1735-1935, AE 25 mm, ring and clip for suspension, 6.02g. (38) Wales, Calvinistic Methodists Sunday Schools 1935-1965, AE 35 mm, ring and clip for suspension, 6.72g. (39) Coventry Church Lads Brigade, Service of Re-dedication Parade 7 July 1968, AE 32 mm, ring and bar for suspension, 19.21g. (40) Kendal, Charter of Incorporation of the Borough of Kirkby Kendal 1575-1875, white metal 38 mm, pierced for suspension, 16.84g. (41) Kendal, Borough of Kirkby Kendal, Diamond Jubilee 1897, AR 38 mm, 20.30g. (42) Kendal, Coronation of Edward VII 1902, white metal 38 mm, ring and ribbon for suspension, 16.33g. (43) London Federation of Boys Clubs, AE 32 mm, 17.99g. (44) Preston Guild 1842, white metal 44 mm, pierced for suspension, 23.53g. (45) Egypt, football medal, 1941, AE 38 mm, ring for suspension, 27.24g. (46) Natal Amateur Athletic Championships, AE 41 mm, ring for suspension, 30.83g. (47) Reading University Boat Club, 1987, white metal 39 mm, ring for suspension, 25.43g. (48) German Democratic Republic, Nationale Volksarmee 1956-1986, 1st Regiment, white metal 40 mm, 28.35g. (49) Armistice, 11 November 1918, AE 36 mm, 17.65g.

Various modern coins, tokens and banknotes were given by DR JAMES LIN, CAROLINE MURRAY, and DR ADRIAN POPESCU.

PURCHASES

ANCIENT COINS

(30) Istrus, Æ, 2nd-1st century BC, rev. Bunch of grapes, below MIK (cf. SNG Stancomb, 213), 1.82g. From Roma Numismatics, E-Sale 69, lot 43; ex W.M. Stancomb Collection.

(31) Istrus, Æ, 1st century BC?, rev. Laurel wreath (SNG Stancomb), 2.15g. From Roma Numismatics Ltd, E-Sale 65, lot 30; ex W.M. Stancomb Collection.


(33) Olbia, Æ, 2nd century BC, rev. Eagle on dolphin to left (SNG Stancomb, 920), 1.19g. From Roma Numismatics, E-Sale 69, lot 97; ex W.M. Stancomb Collection; ex W. Veres.

(34) Olbia, Æ, 69-96 AD, rev. Eagle on thunderbolt to left (SNG Stancomb, 920), 1.19g. From Roma Numismatics, E-Sale 69, lot 24; ex W.M. Stancomb Collection; ex W. Veres.

(35) Kings of Thrace, Cotys II (c. 57-48 BC), Æ, rev. Eagle on thunderbolt to left (SNG Stancomb, 920), 1.19g. From Roma Numismatics, E-Sale 69, lot 24; ex W.M. Stancomb Collection; ex W. Veres.

(36) Tomis, Philip II (244-247), Æ, rev. Demeter standing to left (SNG Stancomb, 903), 14.47g. From Roma Numismatics Ltd, E-Sale 65, lot 89; ex W.M. Stancomb Collection; ex Spink & Son Ltd. 1987.


(38) Tyra, Julia Domna (193-217 AD), Æ, rev. Demeter standing to left (SNG Stancomb, 920), 6.72g. From Roma Numismatics, E-Sale 69, lot 102; ex W.M. Stancomb Collection; ex Baldwin’s, 1975; ex Spink & Son Ltd., 1955; ex Spink & Son Ltd., 1936.

The Huntingdon Area Hoard of 140 Roman coins (2012 T601): Central Empire: Valerian I (AD 253-60) (2), Gallienus (with Valerian I, AD 253-60) (1), Salonina (3), Divus Valerian II (1); Gallienus (sole reign, AD 260-8) (25); Divus Claudius II (1); Quintillus (AD 270) (1); Aurelian (AD 270-5) (1); Gallic Empire: Postumus (AD 260-9) (48), Victorinus (AD 269-71) (27), Tetricus I (AD 271-4) (16), Tetricus II (6); Emperor uncertain (3); Irregular (1).

From the BURN FUND: One coin: Callatis, Æ, 3rd century BC, rev. Tripod (AMNG I.1, p. 102, no 231), 9.09g. From Naville Numismatics Ltd Auction 52, lot 48, ex Vladimir Clain-Stefanelli Collection.

MEDIEVAL COINS AND ARTEFACTS

From the GRIERSON FUND: Nine medieval coins and two jettons: (1) Moldavia, Alexander the Good (1400-32), Billon double gros, rev. Shield with arms (MBR, p. 60, no 377), 0.98g. (2) Moldavia, Elias I (1432-3; 1436-42), Billon double gros, rev. Shield; above crown, in right field Gothic letter g (MBR, -), 1.10g. From Solidus Numismatik e. K., Auction 49, lot 82. (3) Moldavia, Uncertain ruler, Billon half gros, 1432-47, rev. Heraldic device/Tamgha? (MBR, p. 64, no 462), 0.41g. From Solidus Numismatik e. K., Auction 49, lot 81. (4) Moldavia, Stephen II (1433-5, 1436-47), AR gros, rev. Shield; above letter n, in left field letter a (cf. MBR, p. 70, no 517), 1.27g, pierced. From Solidus Numismatik e. K., Auction 58, lot 350. (5) Moldavia, Stephen III (1457-1504), AR half gros, rev. Shield; above rosette, in left field crescent, in right field rosette (MBR, p. 81, no 672), 0.28g. From Solidus Numismatik e. K., Auction 58, lot 366. (6) Piacenza, Æ grosso comunale, 1140-1313, contemporary counterfeit, 1.67g. From Thesaurus auction 15, lot 1114. (7) Wallachia, Vladislav I (1364-77), AR dinar, rev. Eagle on helmet (MBR, p. 10, no 17), 0.84g. From Solidus Numismatik e. K, Auction 53, lot 387. (8) Wallachia, as last but MBR, -, 0.76g. From Solidus Numismatik e. K. Auction 53, lot 388. (9) Wallachia, Mircea the Elder (1386-1418), Billon ducat, rev. Eagle on helmet, to left letter M (cf. MBR, p. 24, no 183-184), 0.27g. (10) Italy, AE jetton, 13th-14th century, obv. shield, rev. monogram surmounted by cross (Vanni 1995, -), 1.71g. From Thesaurus auction 15, lot 973. (11) Italy, AE jetton, 14th century, obv. crossed keys, rev. winged lion of St Mark (Vanni 1995, 339 var.), 2.73g. From Thesaurus auction 15, lot 974.

From the JEEPS FUND: One Islamic coin: Ummayads, Anonymous, Æ fals, Iliya?, 730s-740s, rev. Second half of Kalima (Album3, p. 44, no 163), 2.76g. From Solidus Numismatik e. K., Auction 46, lot 596.
From the JEEPS FUND: Eight coins and eight medals and plaquettes: (1) Moldavia, Eustratie Dabija (1661-1665), Silvered Æ solidus, Suceava, rev. Monogram within larger letter C (cf. MBR, p. 94, no 836a), 0.48g. (2) Moldavia, as last but rev. Letter Δ within larger letter C (cf. MBR, p. 94, no 842b), 0.54g. From Solidus Numismatik e. K., Auction 46, lot 439. (3) The Netherlands, Overijssel, AR daalder, 1637, rev. Rampant lion to left (Davenport 1974, p. 570, no 4860), 25.95g. From Numismatik Naumann GmbH, Auction 87, lot 951. (4) Ottoman Empire, Mustafa III (1757-74), AR kurush, AH 1182 = AD 1768, rev. Mint name and date (Damali 7, p.2331, no 26KG2c82), 18.95g. From Numismatik Naumann GmbH, Auction 87, lot 956. (5) Wallachia, Michael III Radu (1658-9), Æ solidus, 1658, rev. Double-headed eagle (cf. MBR, p. 34, no 278-9), 0.50g. (6) Wallachia, as last but undated, MBR, p. 34, no 284, 0.51g. (7) Great Britain, Elizabeth II (1952-), AR bullion 50 pence, 2013, rev. Standing personification of Britannia with trident, shield and olive branch; on edge inscription S.S. GAIRSOPPA; 7.86g. (8) U.S.A., ’Too Big to Fail’, Silver Shield copper bullion ‘round’ (1 Avoirdupois Ounce), Golden State Mint, 2016, rev. Geometric design; 29.32g. (9) Austria, Octagonal plaquette for the I. International Jagd-Ausstellung (Gruppe Kunst) marking the 80th birthday of Emperor Franz Joseph, Æ, Vienna, 1910, by J. Müllner, 103.47 g, From H.D. Rauch Auktionhaus e-Auction 31, lot 1567.1. (10) Austria, Medal for the 60th Anniversary of Genossenschaft der bildenden Künstler Wiens, Æ, Vienna, 1921, by M. Six, 27.44 g. From H.D. Rauch Auktionhaus e-Auction 31, lot 1567.2. (11) France (Vichy), Philippe Petain, silvered bronze medal, Paris, 1941, by Pierre Turin, rev. To left and right of double axe, farmer and mother with two children; punched on edge OA 354, cornucopia and BRONZE; 147.45g, 77 mm. From Münzcentrum Rheinland, Auction 190, lot 4055. (12) Germany, Satirical medal, Entente/England und seine Nichte, Cast iron, Berlin, 1917, by H. Harders, 81.54 g. From H.D. Rauch Auktionhaus e-Auction 31, lot 1627. (13) Germany, Wuppertal, Elberfeld, cast iron plaquette, 1915, by L. Heitsch, rev. Arms of Elberfeld: rampant lion holding gridiron, all within oak leaf wreath; 113.93g, 52 x 84 mm. From Münzcentrum Rheinland, Auction 190, lot 4399. (14) The Netherlands, Arnhem, Dutch Folk Festival, Æ medal, 1919, by J.C. Wienecke, rev. Inscription within rose wreath, below arms of Arnhem (Zwierzina II, 5), 110.85g, 76 mm. From Münzcentrum Rheinland, Auction 190, lot 4202; ex Münzcentrum Rheinland, Auction 185, lot 5387. (15) Romania, European Commission of the Danube, Opening of Souлина canal, AR medal, Paris, 1902, by A. Patey, rev. Inscription (Iordanescu 1906, p. 123), punched on edge, cornucopia and ARGENT; 20.70g, 37 mm. From Münzcentrum Rheinland, Auction 190, lot 5244. (16) Romania, The Assistance Committee of the Romanian Red Cross in Paris, Æ plaque, Paris, 1917, engraved by H. Delaspre after a design by G. Scott, edge marked with triangle maker’s punch and ‘BRONZE’, rev. Engraved inscription in six lines (cf. Părvan 2008, p. 527, no 32 but with name of H. Berenger), 111.71g. This example was given to Henry Bérenger (1867-1952), French writer (leader of the group called ‘Art and Life’) and politician (senator, ambassador to the US etc). From Münzenhandlung Harald Möller GmbH. Auction 74, lot 1166.

DEPARTMENT OF PAINTINGS, DRAWINGS AND PRINTS

ALLOCATIONS

Accepted in lieu of Inheritance Tax by HM GOVERNMENT from the estate of GEORGE PINTO and allocated to the Fitzwilliam, 2019: Francesco Guardi (1712-93) A capriccio: ruined building by the coast, with figures, oil on canvas, 69.8 x 69.7 cm (PD.22-2020); Adriaen van Ostade (1610-85) Portrait of a boy, three quarter length, holding a hat, oil on panel, 21.8 x 16.2 cm (PD.23-2020); Portrait of a boy, three quarter length, holding gloves, 1665(?), oil on panel, 21.8 x 16.2 cm (PD.24-2020).
BEQUESTS

From JOHN VAUGHAN HART: Jean-Michel Bacquet (b.1956) Corot’s View towards the Coliseum, 2007, distemper and oil on paper, 210 x 340 mm (PD.1-2020); Edouard Bertin (1797-1871) View of Tivoli, pencil on blue paper, 4000 x 2800 mm (PD.2-2020); Pierre Bonnard (1867-1947) Marthe and Ubu, pencil on paper, 174 x 108 mm (PD.3-2020); Pierre Bonnard (1867-1947) Nude and still-life on a table, c.1923, pencil on paper, 123 x 180 mm (PD.4-2020); Michel-Vincent Brandoin (1733-90) Portrait of Edward Gibbon, late 1780s, watercolour wash and pencil on paper, 180 x 130 mm (PD.5-2020); Henri-Edmond Cross (1856-1910) Landscape with cypress trees, c.1896, charcoal on paper, 203 x 289 mm (PD.6-2020); Eugène Delacroix (1798-1863) Two nude studies possibly after Rubens ‘The Fall of the Angels’, pencil on paper, 265 x 200 mm (PD.7-2020); André Derain (1880-1954) Nude woman, c.1920, red chalk and stumping, 316 x 142 mm (PD.8-2020); Henri Fantin-Latour (1836-1904) Women bathers, lithograph crayon on tracing paper, 277 x 370 mm (PD.9-2020); Antoine-Jean Gros (1771-1838) Italian landscape, pen and brown ink, brown wash on paper, 1500 x 2800 mm (PD.10-2020); Antoine-Jean Gros (1771-1838) Draped Arab figure seen from the back, brown wash and black chalk on paper, 2850 x 1550 mm (PD.11-2020); Antoine-Jean Gros (1771-1838) Two standing draped women, c.1833, pen and brown ink on paper, 180 x 227 mm (PD.12-2020); Paul Huet (1803-69) View of Apt, pen and brown ink, brown wash on paper, 233 x 354 mm (PD.13-2020); Charles-Joseph Natoire (1700-77) Thalia, the Muse of Comedy, c.1735-40, pen and brown ink, brown wash, on blue paper, 224 x 293 mm (PD.14-2020); Aristide Maillol (1861-1944) Reclining woman, sanguine on paper, 270 x 368 mm (PD.15-2020); Charles Michel-Ange Challe (1718-78) View of the Colosseum with the Basilica dei Santi Giovanni e Paolo al Celio, Rome, 1749, black chalk with traces of white heightening on blue paper, 327 x 454 mm (PD.16-2020).

GIFTS

DRAWINGS


From HELGA HISLOP: Helga Hislop (b.1941) Leucanthemum vulgare (Ox-Eye daisy), watercolour on paper, 390 x 270 mm (PD.19-2020).


DEPARTMENT OF MANUSCRIPTS AND PRINTED BOOKS

GIFTS

From FRANCES COCKERELL: Three letters sent in support of Sydney Cockerell’s application for the Directorship of the Fitzwilliam Museum by Roger Fry (27 April 1908), Charles Hallé (24 April 1908) and George Warner (1 May 1908).
Dパートメント

プリンツ ALLOCATIONS

 Accepted under the Cultural Gifts Scheme by HM GOVERNMENT from NINA WILLIAMS and allocated to the FITZWILLIAM MUSEUM: Naum Gabo (1890-1977), Opus Four (The Lyrebird), 1950, monoprint (wood engraving) in dark brown ink on oriental paper, inscribed with a dedication to the artist’s daughter, Nina (P.97-2020); Naum Gabo (1890-1977), Opus Six, 1955-6, monoprint (wood engraving) in brown ink on tissue paper (P.98-2020); Naum Gabo (1890-1977), Opus Seven, [date unknown], monoprint (wood engraving) in dark blue ink on oriental paper (P.99-2020).

 Accepted under the Cultural Gifts Scheme by HM GOVERNMENT from GRAHAM WILLIAMS and allocated to the FITZWILLIAM MUSEUM: Naum Gabo (1890-1977), Opus Ten, [date unknown], monoprint (wood engraving) in dark blue ink on tissue paper (P.100-2020).

BEQUESTS

From GEOFFREY HINTON: Giovanni Battista Piranesi (1720-1778), Altra veduta del Tempio della Sibilla in Tivoli, from Vedute di Roma, etching, 1761. State I/IV (P.82-2020); Théodore Roussel (1847-1926), Laburnums and Battersea, etching with drypoint, 1889-99 (P.83-2020); Mortimer Menpes (1855-1938), Gateway of Brasenose College, drypoint (P.84-2020); Stanley Anderson, Toledo from the Castillo de San Servando, drypoint, 1927 (P.85-2020).

GIFTS


From GORDON G. F. DIXON: Joseph Nollekens (1737-1823), Psyche served in her bath by nympha she cannot see, pen and ink on paper (PD.26-2020); Joseph Nollekens (1737-1823) Cupid in Psyche’s arms (PD.27-2020); Eric Gill (1882-1940), The Sofa, 1925, wood engraving, printed intaglio, proof, printed in red (P.17-2019); Like a Young Fawn, 1925, wood engraving, printed intaglio, proof apart from the edition of 25 (P.18-2019); Like a Young Fawn, 1925, intaglio wood engraving, printed planographically (P.19-2019); Rosary Crucifix, 1926, engraving printed in red, and Lovers, 1926, engraving printed in red (obverse and reverse designs for a crucifix) (P.20-2019 and P.21-2019); Woman, 1926, wood engraving, proof after from the edition of 7 (P.22-2019); Clothes: for Dignity and Adornment, 1927, engraving, proof apart from the edition of 15, for Art and Love, Douglas Cleverdon 1927 (P.23-2019); Our Bed is All Flowers, 1927, wood engraving, proof apart from the edition of 10, for The Song of the Soul, Francis Waltersorn, Abergavenny (P.24-2019); Alphabet of initial letters, 1928, wood engravings, for an intended Cranach Press publication of the Georgies of Virgil, printed recto and verso (P.25-2019); William Hogarth (1697-1764), The Bench, 1758, etching and engraving (P.28-2020); Elisha Kirkall (c.1682-1742), St Anthony of Padua re-attaching the foot of the youth, etching, mezzotint and woodcut after a drawing by Federico Zuccaro (P.29-2020); Conrad Saldorffer, (fl. 1563-83), Portrait of Bartolomeaus Rosnius, preacher at Regensburg, 1583, engraving (P.30-2020); Monogrammist E.F.H. (fl.1830s), Portrait of Davies Gilbert, lithograph printed by Jeremie Graf (fl. 1837-1842) (P.31-2020); Unknown printmaker (Italian, 17thc), Triple portrait of Francesco II della Rovere, his wife Livia della Rovere and their baby son Federico Ubaldo, engraving (P.32-2020); Unknown printmaker (British, 17thc), Joceline Percy, 11th Earl of Northumberland, after Peter Lely, published by Alexander Browne, mezzotint, counterproof impression with annotations verso (P.33-2020); Watermel (French, fl. 1721), Lombre Inique, Condamme par Minos, Eaque, et Radamante, 1721, etching (P.34-2020); Maurice de Vlaminck (1876-1958), L’Aqueduc,
woodcut, 1914, proof impression on stiff wove paper (with part of an etching after Millet’s L’Angélus (1880) printed verso, before the edition of 30 on Van Gelder (P.35-2020).

From DONATO ESPOSITO: Ilbery Lynch (British, 1886–1951), The Beardsley Business, c.1905–10, pen and black ink, with black wash, over graphite; Marcellin Desboutin (1823–1902), Portrait de Ernest Feydeau, 1878, etching, printed by Alfred Cadart; Portrait of Jules Claretie, 1878, drypoint; Unknown printmaker (French, 19thC), Studio of Dantan Ainé, Sculptor, 1850, wood-engraving from l’Illustration 11 May 1850; Alexandre Pothey (1820-1897), La Pietà from l’Illustration 29 August 1863, wood engraving after Eugène Delacroix (1798-1863), described as Delacroix’s ‘last drawing on wood’.


From THE PRINT STUDIO, CAMBRIDGE: Eighty lithographs, etchings and screenprints by artists including Hurvin Anderson, Cornelia Parker, Mali Morris, the Chapman Brothers and a number by sculptors – Alison Wilding, Willard Boepple, John Carter and Nigel Hall, all printed by master printer Kip Gresham and his team at The Print Studio (P.1-2020 to P.80-2020).

From DAVID SCRASE: Isoda Koryusai (fl.1764-1768), Lovers in an interior with an attendant, No.2 from the series Haikai meoto Mane’emon (Poems of the Male and Female Mane’emon), c.1770, chuban format (P.26-2019); Akatsuki no Kanenari (1797-1860), Yodogawa ryogan skohei zue (Excellent views of Both Banks of the Yodo River), 1824, book printed in colour from woodblocks, complete in 2 volumes (P.27-2019).


PURCHASES

### Exhibitions

<table>
<thead>
<tr>
<th>Exhibition</th>
<th>Start date</th>
<th>End date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fans Unfolded: Conserving the Lennox-Boyd collection</td>
<td>05/03/2019</td>
<td>12/07/2020</td>
</tr>
<tr>
<td>The Celebrated Mr Belzoni: A cultural gift to the Fitzwilliam</td>
<td>23/07/2019</td>
<td>10/11/2019</td>
</tr>
<tr>
<td>Rembrandt and the Nude</td>
<td>24/09/2019</td>
<td>23/02/2020</td>
</tr>
<tr>
<td>Salisbury Family Collection of Studio Ceramics</td>
<td>25/09/2018</td>
<td>29/03/2020</td>
</tr>
<tr>
<td>Seeing Sound: Music, imagery and inspiration</td>
<td>08/10/2019</td>
<td>12/01/2020</td>
</tr>
<tr>
<td>Feast &amp; Fast: The art of food in Europe, 1500 – 1800*</td>
<td>26/11/2019</td>
<td>31/08/2020</td>
</tr>
<tr>
<td>Inspire: A celebration of children's art in response to Jacopo del Sellaio's ‘Cupid and Psyche’</td>
<td>10/12/2019</td>
<td>22/03/2020</td>
</tr>
<tr>
<td>Sharpening Perceptions: How to copy a masterpiece</td>
<td>04/02/2020</td>
<td>10/01/2021</td>
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<tr>
<td>Sensual/Virtual: Two Coloured Sculptures</td>
<td>20/08/2020</td>
<td>25/10/2020</td>
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### Displays

<table>
<thead>
<tr>
<th>Display</th>
<th>Start date</th>
<th>End date</th>
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<tbody>
<tr>
<td>Poussin’s Virtual Reality</td>
<td>08/10/2019</td>
<td>07/06/2020</td>
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<tr>
<td>John Keats: Presence and absence</td>
<td>08/10/2019</td>
<td>09/02/2020</td>
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<tr>
<td>Illuminating Winter Feasts</td>
<td>18/12/2019</td>
<td>31/03/2020</td>
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<tr>
<td>Cuttings: Manuscript fragments on the loose!</td>
<td>28/02/2020</td>
<td>30/09/2020</td>
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* Indicates an exhibition with a catalogue
Appendix IV. Financial Information

FITZWILLIAM MUSEUM
Year to 31 July 2020

<table>
<thead>
<tr>
<th>INCOME</th>
<th>Current Year</th>
<th>Prior Year</th>
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<tbody>
<tr>
<td></td>
<td>2019/20</td>
<td>2018/19</td>
</tr>
<tr>
<td>12m ACTUAL</td>
<td>12m ACTUAL</td>
<td></td>
</tr>
<tr>
<td>£’000</td>
<td>£’000</td>
<td></td>
</tr>
<tr>
<td>University of Cambridge including Research England</td>
<td>3,886</td>
<td>3,604</td>
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<tr>
<td>Investment income and bank interest</td>
<td>2,203</td>
<td>2,203</td>
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<tr>
<td>Arts Council National Portfolio Organisation (NPO) Funding</td>
<td>1,213</td>
<td>1,213</td>
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<tr>
<td>Other non-departmental public bodies</td>
<td>98</td>
<td>123</td>
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<tr>
<td>Philanthropic Income: Charitable Trusts &amp; Foundations</td>
<td>348</td>
<td>118</td>
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<tr>
<td>Philanthropic Income: Individuals</td>
<td>103</td>
<td>120</td>
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<tr>
<td>Philanthropic Income: Legacies</td>
<td>967</td>
<td>421</td>
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<td>Membership</td>
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<td>170</td>
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<td>Sponsorship</td>
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<td>30</td>
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<tr>
<td>Research Grants</td>
<td>355</td>
<td>339</td>
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<tr>
<td>Earned Income</td>
<td>321</td>
<td>530</td>
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<tr>
<td>Museums and Galleries Tax Relief</td>
<td>176</td>
<td>181</td>
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<tr>
<td>Coronavirus Job Retention Scheme</td>
<td>83</td>
<td></td>
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<tr>
<td>TOTAL INCOME</td>
<td>10,080</td>
<td>9,072</td>
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<table>
<thead>
<tr>
<th>EXPENDITURE</th>
<th>Current Year</th>
<th>Prior Year</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>2019/20</td>
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<td>Salaries</td>
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<td>University of Cambridge Museums Arts Council NPO Projects</td>
<td>267</td>
<td>283</td>
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<tr>
<td>Exhibitions</td>
<td>409</td>
<td>605</td>
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<tr>
<td>University Overhead charge (KCC)</td>
<td>242</td>
<td>335</td>
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<tr>
<td>Acquisitions for the Collection - expenses</td>
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<td>65</td>
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<td>Recurrent expenditure</td>
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<td>412</td>
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<tr>
<td>Non recurrent expenditure</td>
<td>516</td>
<td>506</td>
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<tr>
<td></td>
<td>8,525</td>
<td>8,215</td>
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<table>
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<th>CAPITAL EXPENDITURE</th>
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<tr>
<td>Acquisitions for the Collection - capitalised</td>
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<td>Gallery refurbishment/ Capital Equipment</td>
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| TOTAL EXPENDITURE | 8,690 | 8,504 |

| NET INCOMING / (OUTGOING) RESOURCES | 1,370 | 568 |

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<th>Reserves</th>
<th>Opening Balance</th>
<th>Income/Exp</th>
<th>Revaluation</th>
<th>Closing Balance</th>
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<tr>
<td>Chest</td>
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<td>Endowment</td>
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<td>927</td>
<td>(2,890)</td>
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<tr>
<td>Restricted Reserves</td>
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<td>230</td>
<td>(444)</td>
<td>10,207</td>
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<tr>
<td>Unrestricted Reserves</td>
<td>2,847</td>
<td>271</td>
<td>(74)</td>
<td>3,044</td>
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<tr>
<td></td>
<td>67,969</td>
<td>1,370</td>
<td>(3,408)</td>
<td>65,931</td>
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The Fitzwilliam Museum is a Department of the University of Cambridge. Annual financial statements for the University of Cambridge are approved by Council in late November and are then published, together with the external auditors' report at http://www.finance.admin.cam.ac.uk/about/annual-accounts.
## Financial Summary: Hamilton Kerr Institute

<table>
<thead>
<tr>
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<th>Year ended 31 July</th>
<th>2020</th>
<th>2019</th>
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<td>External trading</td>
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<tr>
<td>Internal trading</td>
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<tr>
<td>Endowments</td>
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<tr>
<td>Research grants</td>
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<tr>
<td>Specific donations</td>
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<tr>
<td><strong>Total income</strong></td>
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<td>912</td>
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<tr>
<td><strong>Expenditure</strong></td>
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</tr>
<tr>
<td>Stipends &amp; wages (including 28% ICC)</td>
<td>681</td>
<td>675</td>
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<tr>
<td>Other expenses (incl support for students and interns)</td>
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<td>314</td>
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<tr>
<td>Research grants (direct)</td>
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</tr>
<tr>
<td><strong>Total expenditure</strong></td>
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<td>989</td>
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<td><strong>Net incoming/outgoing resources</strong></td>
<td>(168)</td>
<td>(77)</td>
<td></td>
</tr>
</tbody>
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Appendix V. List of donors who have donated more than £1,000

We gratefully acknowledge the generous support from the following individuals, organisations and companies (includes gifts, grants and sponsorship of £1000 and above, not including works of art). We would also like to extend our sincere appreciation to our Friends who are listed collectively as ‘The Friends of the Fitzwilliam Museum’ and to our Patrons who are listed individually under the heading ‘The Marlay Group’.

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